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BAD PIXELS:
CHALLENGES OF MICROBUDGET DIGITAL CINEMA

by

ALEXANDER JON BOWSER
B.A. University of North Carolina Asheville, 2008

A thesis submitted in partial fulfillment of the requirements
for the degree of Master of Fine Arts
in the Department of Film
in the College of Arts and Humanities
at the University of Central Florida
Orlando, Florida

Spring Term
2011

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ABSTRACT

Bad Pixels is a feature-length, microbudget, digital motion picture, produced, written, and directed by Alexander Jon Bowser as part of the requirements for earning a Master of Fine Arts in Film & Digital Media from the University of Central Florida. The materials contained herein serve as a record of the microbudget filmmaking experience. This thesis documents the challenges confronted by a first-time feature filmmaker; an evaluation of both the theory and application of a dynamic microbudget approach to digital content creation. From script development to digital distribution, the thesis aims to reflect on technical and procedural decisions made and assess their impact on the overall experience and final product.

ACKNOWLEDGEMENTS

I would like to thank the UCF Film Department faculty and staff. In particular, I'd like to thank my thesis chair Ula Stöckl for her guidance and support, and my thesis committee; Dr. Lisa Mills, and the late Dr. Mary Johnson. I'd like to thank Patty Hurter for keeping the Film Department from imploding, and for coming to my rescue on a weekly basis. I'd like to thank Randy Finch for supporting copyleft and challenging us every step of the way; Steve Schlow for his suspicious glares in my direction; and Rich Grula for tolerating my infinite mess. I'd also like to thank Jon Bowen; without his guidance, power tools, and healthy doubt of my every move, I would have never made it through this program alive.

I would like to thank my entire cast and crew; each and every UCF Film BFA and BA student who volunteered their time to make this film a reality. Specifically, I have to thank Christopher Carullo, my producer, who admittedly never wants to produce a feature film again; my cinematographer Jon Perez, who lent our production his talents and tingle fingers; my First Assistant Director, Edgar Jorge, for making sure we survived until we wrapped; and the only other graduate student who would give up an entire summer to help a friend, my production manager, Sam Torres.

I must thank Lucy Caputi and Cassondra Justo, for allowing their romance to blossom under the scrutiny of cameras and flashing LEDs; everyone at Smile for Camera for taking us under their party wing, and to everyone who donated their junk to help us build the future.

Last but not least, I'd like to thank my family, who made sacrifices to ensure I was able to further my education and pursue my interests in digital filmmaking and teaching.

For Mob Cat, and all my creatures of the Nite.

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CHAPTER ONE: INTRODUCTION

I've never considered myself a filmmaker. At best, digital media renegade would have been an equally undeserved but fitting title. Prior to beginning my graduate education at UCF, I had no concept of film school whatsoever. My undergraduate digital video work had only led me to develop a foundation for creating short no-budget videos with zero production value. It wasn't until I discovered the Entrepreneurial Digital Cinema MFA that I realized I had found a well-suited challenge; to make a microbudget feature film and accept the fact that I could be a filmmaker.

I had always found myself fascinated by a few considerably disparate subjects; technology and communication, the politics of gender and sexuality, and the magic of synthesizers. In some way or another, every no-budget video project I had created in the past contained one of these elements, but I had never envisioned these ideas informing a single creative work.

My first feature, *Bad Pixels* is a science fiction film set in a dystopian future, where a teenage musician builds an orgasmic synthesizer amidst a strange battle of the sexes; a strangely sexualized audio-visual futuristic nightmare realm. Still in the midst of post-production, I am only now able to begin to reflect on the experience of making *Bad Pixels* and what I've learned along the way.

Development

Bad Pixels began to truly develop when I met a local DJ named Lucy Caputi in November of 2009. We found common ground in our appreciation of B-movie sci-fi, electronic music, and a lifelong obsession with synthesizers. Joining forces with someone local was a

fantastic decision; my contact network grew to include potential musicians, photographers, and cast members. We began working on an overhaul of the script, a process which I eventually continued with my producer Chris Carullo. Although it progressed into a cheaper and more thematically concise film through its significantly different drafts, I was never truly convinced the script was polished. Major revisions continued well into pre-production, and they began to affect our ability to plan elements of the production. The locked script of *Bad Pixels* never felt quite done, but the beat went on.

Nite Vision

In April of 2010, I helped Chris Carullo throw a dance party to for his Directing 1 film *Nite Boy / Day Girl*. We realized we had stumbled across more than just a great test environment for DSLR high ISO tests. Carullo's motto for the event was "party first, film second". This wasn't your traditional film party, there was no stop and go, and the few actors in the scene had been given minimal direction. The result was stunning and candid party video footage. People ranted and raved about the party, and we realized that we had branded ourselves. There was a demand for us to repeat that experience, and this led to us throwing a series of house parties and eventually club events known as *Nite Vision*.

Nite Vision became our pre-production brainchild; the perfect formula for fundraising, spreading awareness, and getting people excited about a film they knew nothing about. Parties might seem like the obvious solution to access and motivate college students, but this was more than that. We ended up partially funding, crewing, and gathering the entirety of our extras for *Bad Pixels* from the *Nite Vision* events that we had held. Despite a significant amount of time invested, the payoff was well worth it.

Pre-Production

At the conclusion of Spring 2010, I took a step back from my involvement planning the *Nite* events and began to focus on script revisions and the casting process. Lucy suggested that her new girlfriend Cassandra Justo play the role of Kyrie, and her best friend play the role of Tyler. The dynamic between the two of them was perfect, so I convinced Lucy to play the role of Adena, and my leading teenage trio of non-actors was complete. The remainder of our casting process took place online, and we were lucky enough to find individuals who not only fit the roles, but felt they could have fun with the script and were willing to work for free.

With casting set in place, I redirected my focus to the art department challenge. We had to somehow build more than twelve sets for only two thousand dollars. With that kind of budget, our goal was to get as many donated items as possible. Most period films wouldn't be suited for microbudget filmmaking, but futuristic sci-fi has the potential to work for one reason; no one can predict the future. Ninety percent of the physical environments in *Bad Pixels* feature entirely donated junk, most of which was brought to electronics recycling following wrap. The tireless efforts of Kate Shults and the team we had gathered really paid off. Despite countless compromises due to time or budget, we achieved the look we were going for, and the visual qualities of the DSLR only enhanced the look of the sets.

Merely days away from shooting, we were still missing critical crew members. What I had initially projected at ten to fifteen crew members per day had skyrocketed to nearly thirty out of pure necessity. Our primary crew was formed by the UCF Student Cinematheque founders and their circle of friends. They had all worked together previously and we had all become friends, so I had minimal worries. There was however, a certain degree of haphazard desperation to hiring other key crew. Many members were hired in the last few days with no familiarity of

their responsibilities and underwent very minimal training sessions. I soon accepted the fact that this entire experience was a crash course in feature filmmaking, both personally and for nearly everyone on the crew.

Production

The production of *Bad Pixels* was both an amazing experience and an absolute nightmare.

On a budget of less than ten thousand dollars, we could never have achieved what we did without the resources and assistance of UCF Film faculty, staff, and students. Jon Bowen in particular kept at our side to ensure we launched the production. He held training for grip and electric crew, had a set construction workshop, and helped us develop our digital workflow.

I had been adamant about my production occurring on the soundstage since the moment I'd settled on shooting a sci-fi film. My desires were only compounded by the infinite warnings about the brutality of Florida summers and their impact previous graduate film productions. If there's one decision I have no second guesses about, it's this one. The luxury of having the entirety of our production in one building was unbelievable. That being said, the decision came with its own set of problems. The Studio 500 soundstage is conveniently built next to a railroad, under a heavy air traffic route, and not only amplifies the sound of rain but leaks as well. Perhaps it was these nuisances that led our catering volunteers nearly set the building on fire. In all seriousness, the use of a soundstage of any sort is far from the norm for microbudget filmmaking. The use of the facility for our production was a taunting insight to the luxuries of larger studio productions.

The most frightening experience during production was surprisingly not the stage fire, but the mother of my underage lead actress. On a daily basis, she would call and threaten to never let her daughter return to set and have the stepfather threaten me. As the main character in

the film, the individual who shot every day of the schedule, our production revolved around her. Because of this fact, I was walking on eggshells nearly the entire shoot, forced to make plea phone calls to her mother. The sky felt as if it were falling for most of the production, but in those moments I could truly feel it resting on my shoulders. Thankfully, we were able to make it through the entire production without getting grounded for life.

The most rewarding part of the production experience were the moments when I wasn't doing the job of a producer or production assistant, but the times when I was actually able to collaborate with cast and crew as the director. That being said, I remain fairly certain the entire ship would have sunk had my main crew not picked up the slack in other areas. Accepting the fact that I had to delegate tasks to others and focus on my own duties was very difficult, but I eventually came to terms with it.

Working with the cast was my absolute favorite part of the production. There were such vast differences in working with the actors and non-actors, each presented their own unique challenge and reward. I found that regardless of the actor's experience level, my stance of not being wed to the script was very beneficial. The deviations from the script turned out to be some of the best moments in the entire film. I was lucky enough to have rehearsal time in pre-production, but I took this time to get coffee with my cast, get to know them better, and discuss their characters. I think that forming a stronger friendship with my cast helped develop their trust for me and made them feel more comfortable during the process of filming.

Post-Production

When the smoke cleared, we had accumulated nearly 30 hours of footage. Before we even reviewed our footage, for financial and practical reasons I had decided that we would not be doing any reshoots. If anything additional was to be shot, it would be supplemental or interstitial

material. Chris and I also concluded that we did not want to offer up the opportunity to edit this film to anyone else. Having developed the script together and co-edited previous projects, we knew we had the right sensibilities to edit *Bad Pixels* on our own.

Reviewing footage from a feature shoot is an unnerving experience unlike anything I'd ever endured. All of the mistakes that went unnoticed on set float painfully to the surface, more so than the wonderful moments. Whether a strangely composed shot or a hilarious continuity error, the flaws that appear in post-production are genuinely hard to stomach. At a certain point, we realized the appropriate approach with this film was to forgive, forget, and embrace the footage we had dealt ourselves.

Marketing & Distribution

Because we were able to fund *Bad Pixels* without investors, the question of how to approach distribution became fairly clear-cut without the need for repayment. I am admittedly part of a generation where piracy runs rampant and the innate value of artistic media has become obscured. I almost can count the number of films I've purchased in my lifetime on fingers and toes alone. I had never been under the impression that an artist can expect to make a financial gain on their first endeavor, especially in a modern super-saturated market. I had never had a lofty and unrealistic distribution or sales goal in mind; this was simply a project made amongst friends that I wanted to be available on the internet.

At the same time, I've never submitted a feature film to a festival, and I may never have the opportunity to do so again. I wouldn't dare consider denying myself the potential festival experience or a healthy dose of festival rejection. What's most important regarding distribution for *Bad Pixels* is that the film be made available online, free of charge. I am planning on utilizing the service VODO, which has made deals with the largest Peer-to-Peer and Torrent sites on the

Internet, enabling your film to reach an instant potential audience of millions of like-minded media pirates.

Microbudget Lessons

The experience of creating *Bad Pixels* was absolutely invaluable. The things I've learned have ensured that I will never repeat the process in quite the same fashion, not that I could afford it if I even wanted to. While visiting the UFVA 2010 conference, a question arose that I had failed to previously consider. Was *Bad Pixels* truly a microbudget film?

Without a doubt, this film would have been impossible to create outside of the arena of UCF Film. The soundstage, equipment rental, storage space, and use of facilities alone would have cost our production nearly \$150,000. Factor in the cost of paying our horde of unpaid cast and crew, and you're looking at nearly double that cost. While I could not be more thankful to have had the opportunity to operate under this environment, I have to accept the fact that I will never be able to do this again. It was truly an unrealistic experience for a microbudget filmmaker operating outside of academia. *Bad Pixels* is an example of a small concept that grew in scale to fit the offerings of academia, instead of shrinking in scale due to drastic constraints.

There's something about the DSLR revolution that screams for one to make use of natural environments, available lighting, and the intimacy of real life human interaction set in present day. For a variety of reasons, I was strangely opposed to these concepts as an artist at the time I developed *Bad Pixels*. I had fallen victim to a desire to emulate the look and feel of films and other media that had inspired me. This was no verbatim singular rip-off, but a pastiche of elements I'd always cherished. And yet, in retrospect, I've concluded that my attempt to cloak a personal story from my teenage years in a sci-fi future was simply an unpredictable experiment. The resulting product at times leaves an element of reality and humanity to be desired. I've since

come to terms with the fact that in the future I am going to challenge myself to step outside of my own familiarities, in hopes that my future artistic endeavors will reciprocally inform the styles and tropes I appreciated as a teenager, and perhaps I will revisit them someday. In all honesty, I'd involved too many variables for a first time feature filmmaker to handle properly.

These variables were further complicated during the struggles of production; high-pressure decision making scenarios where every choice involves a degree of compromise, artistic or otherwise. As a project grows in scope, the production inevitably gets more complex and more individuals are involved in the creative process. Regardless of his or her role, anyone on set has the potential to impact on your production, from camera operator to art production assistant. Despite efforts to populate and align your production with individuals who comprehend and reinforce your creative vision, on a volunteer basis you're a beggar, not a chooser. I truly learned through this experience that a large crew can adjust the variables of your creative vision in so many directions your intents can easily get lost in the process.

I have a pretty strong inclination about the microbudget films I'd like to make next, and they're strangely grounded in reality. I've gotten the secluded soundstage sci-fi out my system, and I think I'm ready to step outside and move on to something new. The process of making *Bad Pixels* has truly allowed me to shed my skin as an individual and a filmmaker.

CHAPTER TWO: PICTURE



Figure 1: Kyrie (Cassandra Justo) smirks in the final scene of *Bad Pixels*.



Figure 2: Don (Alexander Mrazek) pauses in confusion during a video-call conversation.



Figure 3: Assorted dudes chill at the “Cryobank”, a dance club and sperm donation center.



Figure 4: A propaganda video featuring Italo Stud (Robert Fritz).



Figure 5: Valerie (Katarina Waters) watches her terminal from her underground lair.



Figure 6: Kyrie (Cassandra Justo) ignores a friend while listening to music.

CHAPTER THREE: RESEARCH MATERIALS

Screenplay

The following pages include the shooting script of *Bad Pixels*. Script page numbers are indicated at the top-right of each page. No official script revisions to the script were made during production.

BAD PIXELS

Written by

Alex Bowser

Story by

Alex Bowser, Lucy Caputi

DRAFT 8.4 - 7/01/2010

ORGASMATRON FILMS, LLC
433 W NEW ENGLAND AVE. APT 208
WINTER PARK, FL 32789

FADE IN:

An ancient computer screen scrolls blocky text.

SUPER:

"2012: OUR WORLD CAME TO AN END..."

"MANKIND WAS UNABLE TO PRODUCE NATURE'S MOST ESSENTIAL FLUID:
SEMEN."

"THE CAUSE: A SEXUALLY TRANSMITTED EPIDEMIC."

"THE ORIGIN: UNDETERMINED."

"A RADICAL FEMINIST GROUP, KNOWN ONLY AS SKAM TOOK CREDIT FOR
THE BIOLOGICAL DISASTER."

"ALL SCIENTIFIC ATTEMPTS TO STOP THE EPIDEMIC FAILED.
CONTRACEPTIVES PROVED FUTILE."

"ONE SOUTHERN MAVERICK REVEALED A PROVEN PLAN:"

"MOVE UNDERGROUND. OUTLAW SEX. SEGREGATE GENDERS. SUBJUGATE
WOMEN. COLLECT ALL SEMEN."

"...HE WAS QUICKLY ELECTED PRESIDENT."

"ONE HUNDRED YEARS LATER"

"NOTHING HAS CHANGED..."

- | | | |
|---|---|---|
| 1 | INT. SCHOOL - HALLWAY - DAY | 1 |
| | A filthy dark aisle, reminiscent of a condemned dive bar
bathroom entrance.

KYRIE, 17, a rebel girl with more eyeliner than attitude,
trudges towards the door marked for females. | |
| 2 | INT. SCHOOL - CELL - DAY | 2 |
| | A cramped educational cell, no room to stand, outfitted with
only a rigid chair. Dimly lit tubing is snaked along the
floor.

Kyrie taps her boots impatiently. A display screen lowers
from above. Her dark eyes blink as she adjusts to the glow
and leans forward. | |

2.

The pulsing glow of light from the screen matches the crescendo of garbled male voices, static hiss, and scattered images of cleaning, cooking, scrubbing, chastity, di\$ney princess garbage.

3 INT. SCHOOL - HALLWAY - DAY 3

The female door slams behind Kyrie

Kyrie walks swiftly down the hallway.

ADENA, 18, with a slick mullet and suspenders, watches Kyrie as she walks away.

4 INT. KYRIE'S ROOM - DAY 4

Walls without windows, covered in B&W mimeographed photos of female musicians and electronic instruments, and an occasional splash of DayGlo paint.

Tangled wires stream across the floor where Kyrie is sitting. She picks up a Gamegirl, a circuit-bent gaming device.

A series of quick cuts:

-Kyrie leans back against the wall.

-She untangles a small cable attached to a neon vibrator, and plugs it into the Gamegirl.

-She reaches below her waist.

-She leans her head back against the wall.

-She bites her lips in frustration.

-She stops abruptly.

Kyrie removes the data cartridge from the Gamegirl and blows hard onto the exposed copper edge. She puts the cartridge back in and leans back.

She sits up abruptly, stares blankly ahead, yanks out the accessory cable, and tosses the egg across the room. It slides across the floor.

A tiny musical keyboard is adjacent to her. She grabs its cable and connects it to the Gamegirl.

She presses a few buttons and starts to play a song.

DISSOLVE TO:

3.

5 INT. SCHOOL - HALLWAY - DAY

5

Kyrie leans against the wall, waiting outside the female entrance. She stares at the male-only door.

Adena calls out from behind her.

ADENA (O.S.)

Yo.

Kyrie swivels around.

KYRIE (V.O.)

Hunh?

Adena is peering out from an A/V closet door. Adena lures her in with a smile.

6 INT. SCHOOL - A/V CLOSET - DAY

6

A telecommunications nightmare and toilet, all in one small room. Blinking green lights everywhere amidst tangled webs of thick black tubing.

Kyrie glances around.

ADENA

Classy fuckin' hangout, hunh? Ten bucks says this ghetto rig runs the whole shit show.

Kyrie shrugs.

KYRIE

What's up?

ADENA

You tell me. I saw you storm outta here the other day.

KYRIE

There's nothing left. Everything I'm trying to access is blocked.

ADENA

Comstock's got that shit on lockdown lately. Where the hell you been?

KYRIE

Trying to ignore things.

ADENA

No need.

Adena reaches in her bag.

ADENA (CONT'D)

I got somethin' for ya.

Adena holds up a stack of floppy discs. She hands one to Kyrie, it's unlabeled, she turns it over.

KYRIE

What's on it?

Adena points at the door.

ADENA

What they're gettin' plenty of out there. His story, selective swiss cheese bull-shit. K thru twelve, primary to postdoc, dawn of mankind to last freakin' week.

A beat.

KYRIE

What's on the rest of 'em?

ADENA

The good shit.

Kyrie trades floppy disks with her. This one is black and pink, with a stenciled raised fist and the label "S.K.A.M.".

KYRIE

Where'd you get these?

Adena glances up at the surveillance equipment. She moves in closer.

ADENA

My girls hooked me up. Keep that shit on the D-L, alright?

KYRIE

Sure?

Adena winks at Kyrie.

ADENA

Or I just might have to put my hands on you.

Kyrie steps back.

5.

KYRIE
No... thanks.

7 INT. TRANSPORT - NIGHT 7

Kyrie is cramped inside a single-passenger transport, linked in a chain of countless divided cells. Blurry lights streak past the tiny window as they traverse the underground like a mechanical millipede.

The transport comes to a jolting stop.

Kyrie turns to look out of the window. Through the darkness of subterranean nothingness, she spots the distant glow of multi-colored orbs tossing through the air.

The transport starts up again. Kyrie leans back against the wall.

8 INT. KYRIE'S ROOM - NIGHT 8

Kyrie sets the floppy disks down next to an old computer.

She goes over to a large laserdisc-sized player on top of a speaker, and powers it on. The room fills with the blissful sound of reverberated synthesized landscapes.

Kyrie takes off everything but her black underwear. She crawls into her half-cylinder bed. Her eyes glow in the dark from the faint light of the laserdisc player.

She reaches beneath her sheet briefly. She sighs with resignation and closes her eyes.

9 EXT. JUNK HEAP - NIGHT 9

A pile of abandoned electronics rests in the dark. TYLER, 16, lean and androgynous, sits at the base of the pile.

A series of quick cuts:

Tyler pours a small bag of batteries and LEDs into his hand.

He wraps the LEDs around the battery cell and tapes the two together around a magnet.

He cradles the small glowing bundle in his palm.

He throws the bundle of light, it streaks through the stale air.

Tyler sits aside a glowing pile of LED balls.

He throws one after another towards the heap.

10

INT. KYRIE'S ROOM - DAY

10

Kyrie slides the disc into her archaic Tandy computer, the bulky display shows only orange text and diagrams.

Infinite amounts of data scroll past the screen.

Kyrie stares at the display, clicking keys at an unbelievable speed.

Flashing images of badass rebel women of the past: Poly Styrene, Kathleen Hanna, Valerie Solanas, etc. She stops at an image of a woman with an epic modular analog synthesizer towering beside her.

Kyrie glances over at her puny music keyboard.

She clicks at the computer keys, text scrolls by as she searches.

She halts, her fingers hover above the key surface.

ON THE SCREEN

A blinking outline schematic of a monstrous device, a bulky computer covered in knobs and held together with erratic wiring with a musical keyboard inlay.

The text beneath reads:

"INCEPT DATE: 1981"

"DEVELOPED BY: UNKNOWN"

"PROJECT STATUS: ABANDONED, 131 YEARS OVERDUE"

"...CONTINUED"

Kyrie presses a key.

"PURPOSE: MULTI-USE/UNDECLARED"

"PRESS (V) TO VIEW DETAILS"

She presses V.

Her screen floods with information, a parts list, etc.

Kyrie smiles.

7.

11 INT. SCHOOL - HALLWAY - DAY 11

Kyrie steps up to the A/V closet entrance. She glances both ways and slips inside.

12 INT. SCHOOL - A/V CLOSET - DAY 12

Kyrie looks up at the surveillance device. She plunges her hand through the tangled wires and reaches around. Her fingers stop on a large illuminated button. She feels around it, and pushes.

The lights dim. An alarm siren sounds. Kyrie begins frantically pulling out random wires.

13 INT. SCHOOL - HALLWAY - DAY 13

The hallway is dark. Red emergency lights flash.

Pounding and muffled male grunts and gripes are heard through the cell doors, nearly drowned by the alarm horn.

A computerized male voice echoes over an intercom.

MANBOT (V.O.)
E-MER-GENCY. E-MER-GENCY. PLEASE,
RE-MAIN CALM.

14 INT. SCHOOL - CELL - DAY 14

The screens begin to flash with erroneous bad pixels.

MANBOT (V.O.)
SECTOR 3, CURRENTLY EXPERIENCING
BAD PIX-

15 INT. SCHOOL - A/V CLOSET - DAY 15

The Manbot voice fades away like a kids toy with dying batteries. Kyrie holds a freshly pulled cable in hand.

She whips out a bright LED light and scours the wall of electronics. She pockets some miscellaneous hunks of circuitry and wire.

She stops briefly, counting on one hand her recent acquisitions and ensures the cost is clear.

8.

16 INT. SCHOOL - HALLWAY - DAY 16
Kyrie struts down the hallway through the flashing red lights.

17 INT. SCHOOL - CELL - DAY 17
She tears the malfunctioning display unit from it's wall mount.
Adena stares at her computer screen, her eyes affixed on the glitched display.

18 INT. SCHOOL - HALLWAY - DAY 18
Kyrie walks towards the exit carrying the display, cables dragging behind her.

19 INT. KYRIE'S ROOM - DAY 19
Kyrie lines up all of her components next to her.
A series of quick cuts:
-She solders components to boards, the smoke wisps up from the circuitry.
-She grabs her Gamegirl and reluctantly smashes it, repurposing one of it's components.
-She plugs in a variety of cables.
Kyrie crawls over and powers on her computer.
ON THE SCREEN
The schematic appears. She touches the screen and sequentially parts of the diagram fade.
One part appears to be missing. Kyrie hits a few keys.
The message reads - "MISSING COMPONENT".
Kyrie stands up.

20 EXT. JUNK HEAP - DAY 20
Tiny bits of light spill in from the surface, miles above Kyrie.

She stands at the base of the heap, scrounging through various loose pieces of electronic junk.

She's startled by a loud bass kick. She peers over a foothill of junk, Tyler is sitting nearby, jamming on an electronic beatpad.

Kyrie approaches him, gives a tiny wave. He ignores her.

She approaches him.

KYRIE

Hi.

She goes over and pokes him.

TYLER

Hey.

A beat.

KYRIE

Do you think you could help me find something?

TYLER

Depends.

He continues tapping on the beatpad.

KYRIE

Have you seen any fuses that are like... this big?

Kyrie motions a size.

TYLER

Eh. I've got a few around here. They're hard to come by.

KYRIE

Damn.

TYLER

I've got one though. What do you need it for?

KYRIE

Well, it's a really story, I just, you know, if I could maybe-

Kyrie rambles off technological details. Tyler is overwhelmed.

TYLER

Hold on.

Tyler gets up and walks over to a pile of parts. He turns around with a component in his hands, a transparent cylinder filled with blue glowing fluid.

TYLER (CONT'D)

You can just... have it. These last a long time though, so just don't do anything too crazy and you should be fine.

Tyler reaches out with his offering and hands it over.

Kyrie smiles and accepts. Tyler returns nonchalantly to his beatpad.

21

INT. KYRIE'S ROOM - DAY

21

Kyrie is sitting in front of her half-assembled synthesizer.

She holds the transparent power cell in her hands, sloshing the fluid back and forth.

She slowly lowers it into the center of the machine.

She flips a switch, and reaches for the power knob.

She turns it slowly.

No sounds. No lights. Silence.

KYRIE

Fuuuuck.

Kyrie slumps over to the floor.

22

INT. SCHOOL - HALLWAY - DAY

22

Kyrie steps into the hallway.

Adena pops out of nowhere.

ADENA

Well?!

Adena is incessantly slapping a floppy disc in the palm of her hand.

ADENA (CONT'D)
Mad decent or what?

KYRIE
Eh, haven't been too disappointed.

Adena scoffs with a smirk.

ADENA
You know, people have died trying
to obtain that valuable
information.

KYRIE
Riiight.

A beat.

ADENA
What the hell you doing here anyway
other than wasting your time?

KYRIE
Why are you here?

ADENA
The usual. Get fucked up, wander
around, fuck with...

Adena points. A rigid PREPPY GUY walks towards them. Adena
tilts her head back, and mouths to him as he passes.

ADENA (CONT'D)
(silent)
Fuck. Off.

Adena spits in his direction as he walks off. Kyrie's eyes
open with disbelief.

ADENA (CONT'D)
Oh, what-ever. They're all asking
for it. So, what are you doing
here?

Kyrie shrugs.

23 INT. SCHOOL - A/V CLOSET - DAY

23

Adena gets out a small bottle, and downs a big gulp.

ADENA
Try this shit. It's loco.

Kyrie looks grossed out.

KYRIE
It smells awful.

ADENA
It tastes worse... but it's
incredible. You'll thank me later.

Adena steps closer.

KYRIE
Maybe. What if I say no?

A beat.

ADENA
Then I might not... do this-

Adena leans in and bites Kyrie's lower lip.

24 EXT. STREETS - NIGHT

24

The bottle hits the ground. Kyrie and Adena run hand in hand. They stop briefly and kiss. They approach a strange flashing light- the entrance to the transport station.

25 INT. TRANSPORT - NIGHT

25

The two crawl inside a cramped one person transport car.

KYRIE
This is totally not made for two,
we barely fit!

They struggle to move around.

ADENA
Well, I'm a pro at fitting stuff in
all sorts of places.

Kyrie barely laughs.

KYRIE
Seriously?

A beat.

ADENA
Sure. Why not.

Adena leans in and kisses her again. She gets out another bottle and pops the top off.

26

INT. KYRIE'S ROOM - NIGHT

26

The two stumble in the doorway laughing and wasted. Kyrie tries to kiss Adena but ends up kissing her cheek - she's spotted the synth.

ADENA

What the fuck is that?

KYRIE

A pile of electronic shit that doesn't even turn on.

ADENA

Where the hell did you get it?

KYRIE

Built it. Some crazy ass design I found on those disks.

ADENA

Serious?

KYRIE

Yep. Looks bad ass, but its internals are mega worthless...

Adena gives her the 'har har har, fuck you' face, and gets down on the ground to get a closer look. She points to a few dip-switches.

ADENA

What are these supposed to do?

KYRIE

No clue.

Adena messes around with some stuff. Kyrie's at her computer.

KYRIE (O.S.) (CONT'D)

You're wasting your time.

Adena goes and sits down behind Kyrie. She wraps her arms around her waist. She kisses her on the back of the neck. Kyrie turns off her computer screen.

A strange glow increases from behind them.

27 INT. KYRIE'S ROOM - NIGHT

27

The synthesizer's indicator lights glow slightly brighter.
The wall outlet sparks a little, the overhead lights dim.

Kyrie and Adena are seated on the floor, still kissing.

Adena's hands wander south, Kyrie stops her.

KYRIE

Wait. What are we doing?

ADENA

Does it matter?

A beat.

KYRIE

Eh, I mean...

Adena doesn't listen.

A series of quick cuts:

Kissing, drinking, Adena leaning inward, Kyrie looking almost excited, but cringing with unease.

KYRIE (CONT'D)

Look. You know... I'm not sure if
that's gonna... work. I've never
really been able to... ya know?

ADENA

Why didn't you say so? I got a
special move for you people.

Kyrie laughs a little. Adena leans in.

KYRIE

Okay, but, just make that turn off.

Quick flashing intercut, increasing speed:

-Kyrie tilts her head back, closes her eyes.

-The synthesizer glows even brighter.

-Kyrie's mouth opens to moan.

-The synthesizer is beaming with light.

-Kyrie shudders with delight.

15.

-A blaring synth sound is heard.

-Kyrie's head jolts backwards.

CUT TO:

28 INT. KYRIE'S ROOM - DAY

28

BLACK.

A vibrating buzz grows louder.

Kyrie opens her eyes. She's laying on the floor.

Adena's bulky beeper with a strange control knob is buzzing. Kyrie picks it up, it's got a SKAM logo.

She sits up and cradles her forehead. She looks around, Adena is gone. She tilts her head back, and shakes herself awake with a smile.

She crawls over to the computer and lays down on her stomach.

An incoming video feed blinks "ACCEPT CALLER? DON (DAD)".

Kyrie presses the keyboard.

DON appears on screen, 32, with a baby face and a shit eating grin. He's struggling with a switchboard of hanging tubes which temporarily block his view.

DON

Well, erm, hold on a minute.

KYRIE

Alright, holding.

29 INT. DON'S LAB - DAY

29

Don struggles to clear the tubes from the screen. White sludge is pumping through the tubes.

DON

So, how are things at school?

KYRIE

Non-existent.

DON

Well, now, that sounds interesting.
And how about your friends?

KYRIE

Who?

DON

Well tell him I said hi. Real reason I'm calling is I wanted to make sure you're staying in most nights, things just aren't safe with those terrorists on the loose.

KYRIE

...Right.

DON

You know, the other day, Comstock was sayin that-

Don loses grip of a tube and it sprays white liquid everywhere.

DON (CONT'D)

Woooo-boy-oh-no-gotta-go!

Don disappears from Kyrie's screen.

She powers off her screen. Glances over at the synthesizer. It looks dark and dull, as if it's never turned on.

She grabs Adena's beeper and hurls it at the synth.

30 EXT. JUNK HEAP - DAY

30

Tyler is sitting in the dark, rocking out on his beatpad. Kyrie walks up and kneels down beside him. She watches him make some crazy beats. The sounds radiate out of a small speaker embedded in the junk heap.

Kyrie reaches out slowly and taps a button.

KYRIE

Hey.

Tyler looks up.

KYRIE (CONT'D)

Your fuse sucks.

Kyrie glares at their surroundings.

KYRIE (CONT'D)
 You know, you should have been clear that it was crap before you handed it over. I sacrificed a gamegirl for nothing!

TYLER
 Oh shit, you had a gamegirl? I've been looking for one of those for years now.

KYRIE
 Yeah, well, too late now.

TYLER
 Hey, hey, sorry. I didn't mean to dick you over, those fuses are whack anyhow. I'll come check it out if you want?

KYRIE
 Are you sure?

TYLER
 Yeah. No problem.

31 INT. KYRIE'S ROOM - DAY

31

Tyler stares in awe at the synthesizer.

TYLER
 Damn. Sweet ass setup.

Kyrie points to the fuse.

KYRIE
 It's alright.

TYLER
 Eh, I'll check it out.

Tyler gets out a multimeter and starts probing around, reading arbitrary numerical values aloud to himself. They sit on the floor next to each other.

KYRIE
 So, those beats you're always making got any plans?

TYLER
 Not really... I'm just searching for the perfect beat.

Tyler prods more circuitry.

TYLER (CONT'D)

Hmm.

Kyrie leans in for a closer look. Tyler reseats the fuse. It starts to glow. A faint static sound is heard.

TYLER (CONT'D)

Weird. Eugh.

KYRIE

What's wrong?

TYLER

I don't know, all of a sudden I feel a little weird. Change that sound, it's awful.

Kyrie twists some controls.

KYRIE

Oh!

TYLER

Ow!

They both lean in further and look at the same knob. Tyler twists the knob a little, the lights dim. They look up.

TYLER (CONT'D)

Uh oh.

A series of quick cuts:

-Kyrie twists the knob a little further

-The synth's glow increases

-The amp's speaker cone wobbles, the static sound becomes a strange unique timbre of pulsing square waves

-Kyrie flinches, closes her eyes

-Her hands snap magnetically to her sides

-She pushes Tyler away from her

She yells at him, stuttering/moaning, while trying to turn off the synthesizer.

KYRIE

You -gotta-go-

TYLER
What, what's wrong?

KYRIE
Can you just go? Okay?

Tyler gets up.

TYLER
Umm. Alright.

He walks off.

TYLER (CONT'D)
I'll see you... around?

Tyler leaves.

Kyrie crawls over and looks at the synthesizer.

She moves over to her amp and turns the volume up all the way.

She heads back over to the synth.

She reaches out slowly for the control knob.

A series of quick cuts:

-She twists the knob just a teeny bit.

-The static sound returns.

-She bites her lower lip.

-She twists the knob even further.

-Her feet start to tremble.

-The amplifier's speaker cone rumbles.

-Kyrie tweaks the knob to full blast.

Inter-cut bright pulsing light from the synthesizer and
Kyrie's pleasure-struck screaming facial expressions.

DISSOLVE TO:

32 EXT. STREETS - DAY

32

Tyler walks through a filthy alley. He nears a slathering of
propaganda posters lining the walls. He stops to look.

The poster shows a slick dude holding out a Comstock cum cup.
Tyler walks away.

33 EXT. JUNK HEAP - NIGHT 33

Tyler taps slowly on his beatpad. His face solemn with disappointment.

He sets the device down and walks away. The beat continues...

BACK TO:

34 INT. KYRIE'S ROOM - NIGHT 34

Kyrie's hand is tweaking the synth-knob, from mid-range to full-blast, over and over. The blasting synth sounds blend with the beats from Tyler's machine.

Kyrie is leaning against the wall, face dripping with sweat.

DISSOLVE TO:

35 INT. SCHOOL - HALLWAY - NIGHT 35

Adena struts down the hallway. She peeks inside a few cell doors. She tries to open the A/V Closet door - it's locked.

She looks both ways, reaches into her fanny pack and pulls out a bottle.

She leans back against the door and chugs the whole thing - as the beats / synth sounds fade to silence.

FADE TO:

36 INT. TYLER'S ROOM - NIGHT 36

A tiny room with angled white walls forming a hexagon. The drywall is rotting and bare, housing only an embedded TV screen.

Tyler powers on the TV. He twists the knob through the few available channels- advertisements, scrambled pornography, and Comstock PSAs.

INSERT - ON THE SCREEN

COMSTOCK appears on screen, 50s, a sleazy late-night infomercial host in a politician's skin.

COMSTOCK

My fellow men, I'd like to thank you for your unending support in these difficult times. In recent years, we've managed to eliminate almost all perversion, inferiority, and anything remotely feminine from our great nation of men.

Tyler scratches his ear.

COMSTOCK (CONT'D)

However, today we've received official notice that a radical female faction still exists, and they're somewhere, out there, soiling the minds of young men, trying to seduce them and render them useless! Abstinence and donation are the key to a healthy adolescence.

A cheesy beat is heard behind him. He talks along to the beat with a lethal dose of false enthusiasm.

COMSTOCK (CONT'D)

Hey dudes, know what's up? If you think you're gonna' come- Put it in a cup!

Comstock resumes his rigid posture. Tyler stares down a massive empty heap of Comstock cups in the corner of his room.

COMSTOCK (CONT'D)

Let this be a lesson to us all. Your generous donations allow us to continue our research and ensure the future of mankind.

Tyler shuts the TV off.

37 INT. KYRIE'S ROOM - DAY

37

Kyrie sits up from bed, drenched in sweat.

She rummages through her clothes and finds the least wrinkly shirt she can find, and pulls it over her head.

She walks over to the synthesizer. Her hand hovers with temptation over the control knob.

She snaps back her arm in resistance.

38 INT. TRANSPORT - DAY 38

Kyrie re-adjusts herself inside the rumbling transport unit, as it prepares to depart.

A series of quick cuts:

-She taps impatiently on her thigh.

-She rolls her head around

-Kyrie eyes the emergency stop cord above the door.

-She stares at the ceiling, exhaling through her teeth.

-Kyrie looks back at the cord.

She can't resist it. She pulls the emergency stop cord.

Nothing happens. She pulls again. Nothing.

Lights continue to flash past the window as the transport rumbles along.

Kyrie yanks the cord. It snaps. The vehicle comes to a screeching halt.

39 INT. KYRIE'S ROOM - DAY 39

Kyrie throws her backpack on the ground.

She sits in front of the synth, caressing it's smooth surfaces with her hand.

An ancient cassette deck sits in the corner.

A series of quick cuts:

-Kyrie grabs a bundle of cabling and strings it from the synthesizer to the cassette deck.

-She rummages through a cardboard box.

-She pulls out a handful of cassette tapes - which are clearly kids audio tapes - one labelled "Captain Jellyman".

-She tears off the labels.

-She gets out a big marker and writes "Homework" on a few tapes.

-Kyrie hits "Record" on the tape deck.

-Kyrie tweaks the synth's knob to full-blast.

-The tape reels spin.

40 INT. TRANSPORT - DAY

40

Kyrie has her feet propped up against the opposing wall of the vehicle. She's clutching the sides of her headphones, rocking her head back.

She takes out her portable cassette player, it's been circuit-bent, with a few extra switches and knobs.

Kyrie tweaks the EQ - rocking her head even harder.

A small mounted camera on the ceiling pans her way.

41 INT. TRANSPORT - DAY

41

Closed-Circuit TV footage of Kyrie enjoying the ride on a small screen. The off-screen security guards turn and high-five, clanking their filled Comstock cups together.

42 INT. SCHOOL - HALLWAY - DAY

42

Kyrie walking with some extra funk down the hallway, headphones still pumping.

She walks past Tyler and Adena without noticing.

Adena follows fast.

ADENA

Hey, where the fuck have you been?

Adena grabs her and stops her. Kyrie smiles. Adena shoves her into the A/V closet.

43 INT. SCHOOL - A/V CLOSET - DAY

43

Kyrie is still ignoring her.

ADENA

Hey, look, my girls managed to hack the hell out of all the servers. Shit looks normal, but we've got full access.

Kyrie reaches out and hands Adena her beeper.

ADENA (CONT'D)
Dang, I've been lookin' for that.

A beat.

ADENA (CONT'D)
What the hell are you listening to
that's THAT good?

Kyrie slowly lifts the headphones off her head and hovers them over Adena's ears. Adena's jaw drops. She falls to the floor, convulsing with glee.

Kyrie takes a smooth step back and enjoys the view, returning the headphones to her own ears.

44 INT. SCHOOL - CELL - DAY 44

Kyrie adjusts her vision to the familiar educational display. She taps some keys. All previously greyed-out categories are now fully available. The screen is overloaded with blinking data. Kyrie loads a document "Herland" and begins reading.

She nods her head, headphones pumping. She scrolls through the document at insane speeds, the interlaced glow scrolling down her face.

45 INT. SKAM HQ - DAY 45

A damp and darkened lair, lit by only the glow of electronics. Two figures in front of their computers.

Valerie sits rigid in her chair, leering over her computer display.

A ten-by-ten grid video feed of females in their educational cells on her screen, status indicators fluctuate below each.

One indicator is full and flashing.

VALERIE (O.S.)
...I'll be damned.

Valerie taps that window, it fills the screen. It's Kyrie.

VALERIE (O.S.) (CONT'D)
Sylva, will you get a look at this?

Sylva crawls out from under the table, wiping her hand across her mouth. Her breathing is heavy.

SYLVA
Hold on. I haven't had that much
fun since we trashed those
spankbanks last week.

Valerie redirects her head. Sylva adjusts her eyes.

SYLVA (O.S.) (CONT'D)
That's incredible!

VALERIE (O.S.)
I'm aware. Imagine the
possibilities!

SYLVA (O.S.)
Isn't she in the same sector as...
what's her name... Dana?

Kyrie still on screen, scrolling through data.

VALERIE (O.S.)
Something like that. What's your
point?

SYLVA
Might as well delete her as a
candidate, right?

They pull up Adena's picture on screen.

VALERIE (O.S.)
Good idea.

A beat.

VALERIE (CONT'D)
Wait. I've got a better idea.

46 INT. SCHOOL - A/V CLOSET - DAY 46

Adena is asleep on the floor in the dark. Her SKAM beeper
vibrates, the display flashes, an urgent message scrolls
past.

47 INT. SCHOOL - HALLWAY - DAY 47

Kyrie slips out of the cell door. Adena is waiting.

ADENA
Hey!

Kyrie walks up to her.

ADENA (CONT'D)
I've got epic news, can I come
with?

Kyrie motions her along and starts to walk.

ADENA (CONT'D)
Oh - and what the hell was that
sound?

48 INT. TRANSPORT - DAY 48

Adena stares longingly at Kyrie as she runs her hands through
her hair, adjusting her headphones.

Adena leans in to try and sneak a listen.

Kyrie shakes her head with playful disapproval.

49 INT. KYRIE'S ROOM - DAY 49

Kyrie stops her cassette player, takes off her headphones.
Sets them down.

ADENA
Well?

KYRIE
You had something to tell me?

A beat.

ADENA
Oh yeah.

Adena goes over to her computer, looks over her shoulder to
make sure Kyrie isn't seeing her keystrokes.

Valerie appears in a video-feed on the screen.

VALERIE
Hi Dana, thanks again for your
promptness.

ADENA (O.S.)
(mumbling)
It's Adena.

VALERIE
Hello Kyrie, I'm Valerie, it's my
pleasure to meet you.

Kyrie watches over Adena's shoulder.

VALERIE (O.S.) (CONT'D)
You probably don't realize we were
watching you today. However, that's
a very good thing. I am very
impressed with your choice of data
and performance.

KYRIE
Thanks.

VALERIE
It's a rarity these days for
someone your age, considering the
changes Comstock has made.

A beat.

VALERIE (CONT'D)
Dana, would you please, adjust the
view, so I can speak directly to
Kyrie?

50 INT. SKAM HQ - DAY

50

Valerie watches her screen. Kyrie is now in full view, her
home-built synth monstrosity in the background.

VALERIE (O.S.)
Great. Kyrie, are you aware of
exactly what we do here?

KYRIE
Eh, I guess.

VALERIE (O.S.)
Well, let's see if I can't make
things a bit clearer...

Sylva tries to reach in front of the screen.

VALERIE (O.S.) (CONT'D)
Excuse me.

Sylva points to the device behind Kyrie.

VALERIE (CONT'D)
(whisper)
What?

Sylva taps the screen. Valerie notices.

VALERIE (O.S.) (CONT'D)

Oh my.

The overhead lights begin to dim and flicker. The video signal on screen becomes distorted.

SYLVA

Val, we're losing juice!

VALERIE

Dammit. That chump's about to pump us full of garbage. Get a lock on that signal, alright?

Valerie turns back to her screen where Kyrie is watching intently.

VALERIE (O.S.) (CONT'D)

Girls, it appears we might lose you. We'll have to continue this another time. You'll hear from us soon enough.

51 INT. TYLER'S ROOM - NIGHT

51

Tyler's lights flicker. His screen turns to static. Comstock's sly mug appears.

COMSTOCK

Remember, life begins at ejaculation, and the loss of millions of lives will not be taken lightly. Skeet is sacred!

52 INT. KYRIE'S ROOM - NIGHT

52

Kyrie sits and watches Comstock blabber on their screen.

COMSTOCK

A series of recent Cryobank bombings have left me no choice but to act quickly. This onslaught of feminine revolt is unacceptable. For some reason, they refuse to accept my right to eradicate the rights of others. I will not sympathize with terrorists.

Adena twists the knob on the TV, Comstock appears on every channel.

ADENA (O.S.)
(yelling)
Ahh, asshole!

COMSTOCK
We've developed advanced gender
based security measures that will
soon be implemented in locations
critical to our security.

Adena stops to watch.

COMSTOCK (CONT'D)
Mark my word, we will poke 'em out
of their holes. Goodnight.

The lighting returns to normal. The screen glitches and the
endless onslaught of bad advertising resumes.

KYRIE
Damn. That's brutal.

ADENA
Yeah, well... I'm not gonna let
that bullshit ruin my night.

Adena holds up one of her seemingly endless supply of small
bottles.

ADENA (CONT'D)
You in?

KYRIE
Ehh, I dunno.

Adena downs the bottle in one gulp.

ADENA
Come on.

A beat.

KYRIE
Okay. Fine.

ADENA
That was easy.

53 INT. KYRIE'S ROOM - NIGHT

53

They're wasted, sitting on the floor. Adena is slurring her
words.

ADENA

You never told me what the hell
that sound was, you know, the one
that was all like -bwwwowww-, and
I was all like, ohhhhhhshiiiiit.

Kyrie points over at the synth, nearly tipping over.

ADENA (CONT'D)

That? What the hell is that anyway?

KYRIE

I don't... I don't even know.

ADENA

I thought that shit was broken.
Obviously not!

Adena slaps her hands on the ground.

KYRIE

Yeah, no, yeah- I had this guy
Tyler come over and fix, figure-
something out. That thing is
freaking amazing though, right? I
mean, I've never felt so good
before. Ya know?

A beat.

KYRIE (CONT'D)

Right?...Right?!

Adena sits up.

ADENA

What? Dude? You have dude friends?
You shouldn't have any-

Adena tries to stand.

ADENA (CONT'D)

I'm gonna- go have a talk- with
him.

KYRIE

No, no, come on.

Adena holds up another bottle, waving it around.

ADENA

No, you... come on.

54 EXT. JUNK HEAP - NIGHT

54

Adena is being loud and obnoxious. Tyler is nowhere to be found. Adena is kicking at shit.

ADENA

Where is he? Where is he?!

KYRIE

Chill out, jeesh!

Adena stops and looks around.

ADENA

I gotta pee, bad.

A drum machine sits on the ground, lights blinking. Adena is fascinated. She talks to it like a cute animal.

ADENA (CONT'D)

You. Blinky. I'm gonna...

Adena stumbles towards the machine.

ADENA (CONT'D)

Can I pee on you? Yeah? Yeah? Okay, get ready!

Adena squats. Tyler pops out of nowhere and snatches it away just in time.

TYLER

Woah, woah, what the shit?

Adena stares at Tyler. He stares back. She reaches out, pointing a finger in his face.

Tyler looks at Kyrie and shrugs. Adena falls over, laughing her ass off.

Kyrie approaches Tyler.

KYRIE

Hey, I'm sorry about that. She's way shitfaced.

TYLER

It's cool. Haven't seen you in a while.

KYRIE

I know. I've been really... busy.

Tyler avoids her eyes.

TYLER
I didn't think I'd see you again,
you know, after last time.

Kyrie's still a little tipsy.

KYRIE
What? Oh. That? Oh. Did you think?
I wasn't mad, I just had a- strange
reaction.

TYLER
No shit.

KYRIE
No, I not like that. I mean like-

A beat.

Kyrie gets the cassette out of the player on her hip.

KYRIE (CONT'D)
Here, take this.

She hands him the cassette, he looks it over.

KYRIE (CONT'D)
Listen to it. You'll see what I
mean.

ADENA (O.S.)
(muffled)
Hey, no fair!

Adena keeps laughing.

TYLER
What, now?

KYRIE
Umm, you probably want to listen to
it at home.

Tyler sets the drum machine at a safe height and pockets the
tape.

KYRIE (CONT'D)
So, what have you been up to?

Tyler acknowledges her and goes over to start drum machine.

55 EXT. JUNK HEAP - NIGHT 55

Tyler blasts some crazy beats from his drum machine, nodding his head. Kyrie and Adena dance. Tyler glances over, smiling at the two. They collide into each other, but keep dancing.

Adena grabs Kyrie, they make out. Tyler glances at them, shaking his head. They've stopped dancing.

He presses "Randomize" on the machine.

TYLER
See ya later?

No reply. Tyler laughs.

He gets out the tape, flips it in his hand, and walks off.

56 INT. TYLER'S ROOM - NIGHT 56

Tyler is laying in bed. He flops over, reaches his stereo, puts in Kyrie's recommended listening.

He presses play. A cheesy kids song starts playing.

"Beautiful belly, covered in jelly. How many babies inside?"

Tyler looks confused.

"Look at the picture. Yes, that's his dick, sir! Boy, were you lucky this time--"

Tyler slams the stop button.

He takes it out, flips it over, puts it back.

He pushes play.

Strange static distortion begins to grow unbearably loud as Tyler's eyes widen.

The strange sound of the synthesizer kicks in.

Tyler screams silently, his face shaking with pure terror.

57 EXT. SCHOOL - DAY 57

A black and barren wall serves as the schools entrance. In place of a door handle, a strange circle lined with white LEDs light in sequence. Instructional graphics indicate- To open door, manhood must be inserted here.

Adena and Kyrie sit a safe distance away, messy hair, heads in hand, staring at the ground.

KYRIE
Un-fucking-believable. How'd that happen already? I thought it'd take a little while.

ADENA
I can't believe you convinced me to come here.

A beat.

ADENA (CONT'D)
I'm so pissed.

KYRIE
Me too.

They look at each other.

KYRIE (CONT'D)
Now what?

They turn to see Tyler, strangely waddling towards them.

Adena gives Kyrie a quick weirded out look.

ADENA
Well, it looks like he could get us inside.

Tyler stops in front of them.

KYRIE
We can't get in. We're totally cockblocked.

Tyler says nothing.

ADENA
Hey, I know you're excited to see her and all, but could you at least keep it hidden?

Kyrie shoves and shushes Adena.

KYRIE
Can you try and get us in there?

Tyler stares at Kyrie.

ADENA
(mumbles)
Creepier!

A beat.

Tyler slowly lifts up his hand to make a point.

TYLER
I... can't.

KYRIE
Hunh?

Tyler takes a deep breath, he talks very slow.

TYLER
I've... got a problem... I thought
you... might be able to... help me.

ADENA
Eww! Kyrie, don't.

Tyler turns his gaze to Adena.

ADENA (CONT'D)
You're gross, you know that?

Tyler turns back to Kyrie.

ADENA (CONT'D)
(to Kyrie)
You're not gonna help, are you?

A beat.

KYRIE
Alright.

ADENA
Oh no way. I am so out of here.
Fuck the both of you!

Tyler looks relieved.

58 INT. KYRIE'S ROOM - DAY

58

Kyrie looks shocked.

KYRIE
Seriously?!

Tyler's face is blank.

KYRIE (CONT'D)
Lemme see.

TYLER
No way.

KYRIE
Come on!

They struggle, feet scrambled, Kyrie tries to pin him down.

TYLER
Oww, get off.

Her hand swats at his crotch. They struggle more.

TYLER (CONT'D)
Fine! Alright?

Tyler pushes her off and stands up.

His pants drop to his ankles.

He has no genitalia...

A synth control knob protrudes from his groin.

Kyrie's initial shock transforms to joy.

KYRIE
Awesome!

59 INT. SKAM HQ - DAY

59

Valerie looks down at Sylva, staring at her adjacent console screen.

VALERIE
Well, what's the status?

SYLVA
I'm so flooded right now.

A beat.

VALERIE
What?

SYLVA
All our girls are reporting back
with bad news. My system can barely
handle it.

VALERIE
Shit. That son of a gun. I didn't
think he had the bollocks.

Sylva turns back to her computer.

VALERIE (O.S.) (CONT'D)
Well, go ahead and pull the plug on
our educational initiative. Too
bad.

SYLVA
Yes ma'am.

Valerie takes a seat, Sylva types at warp-speed.

VALERIE
Be sure you don't leave a snail
trail behind this time, alright?

Valerie sighs with discontent.

VALERIE (CONT'D)
We do not want Comstock's grubby
fingers on our data.

SYLVA (O.S.)
Agreed.

Valerie powers off her screen.

SYLVA (O.S.) (CONT'D)
You know, all this data talk has
really got me all-

VALERIE
Now that you mention it, I could
use a good defragging myself. Get
over here, you. The work can wait.

BACK TO:

60 INT. KYRIE'S ROOM - DAY

60

Tyler looks down at Kyrie as he pulls his pants back up.

TYLER
What?

KYRIE
Looks cool to me. Totally not what
I expected.

TYLER
Yeah? What the hell did you think
was gonna happen?

KYRIE
I guess I thought it'd be the same
as what happened to me.

Tyler sits down next to her.

KYRIE (CONT'D)
The first time it happened, it was
the most intense unbelievable
feeling ever. I didn't even think I
was capable of that.

Kyrie smiles with nostalgia.

KYRIE (CONT'D)
Wait, did it at least feel good?

A beat.

TYLER
What? No! It felt terrible!

KYRIE
No way.

TYLER
It's not hard to believe. At least
I've got proof.

KYRIE
You don't believe me?

TYLER
Sure. I guess.

KYRIE
You want me to prove it? Why would
I do it all the damn time if it
didn't?

Tyler tries to hide a smile. Kyrie goes over to the synth.

KYRIE (CONT'D)
Here, I'll show you.

TYLER
Wait!

Kyrie stops.

KYRIE
Oh, right.

She looks around, grabs some old bulky over-ear headphones.

KYRIE (CONT'D)
Here, put these on.

Kyrie goes over to the synth, flips a few switches, the static sound begins.

She places her hand over the knob, and looks back at Tyler. He looks a little worried.

KYRIE (CONT'D)
Oh whatever, just look away or something if it's that disturbing.

Kyrie starts to turn the knob.

KYRIE (CONT'D)
Here we go!

The sound begins to blast, Tyler ducks in fear. Kyrie turns the knob farther, bracing herself against the wall.

She screams a little bit, yelling to talk over the synth.

KYRIE (CONT'D)
Ahh! See---what---I---mean?!

She leans back, closing her eyes.

She opens them again to find Tyler looking uncertain.

KYRIE (CONT'D)
What?!

Tyler's uncertainty changes to a smile. His arms tremble as he lifts them and takes off the headphones.

TYLER
H-h-holy shit!

Kyrie turns it up a little more. They scream and fall backwards in unison.

61 INT. KYRIE'S ROOM - DAY

61

Kyrie and Tyler are laying on their backs, side by side, covered in sweat and smiles.

TYLER
Wow. I've never felt like that
before.

KYRIE
Incredible, right?

TYLER
No, I mean really. That's never
happened to me.

KYRIE
Never? You never played your own
instrument before?

TYLER
Why would I? All that Comstock
stuff says you gotta put it in one
of his collectible cups or you'll
die!

A beat.

KYRIE
And you believed him?

TYLER
I don't know! It sure didn't seem
appealing, so I just didn't do it!

A beat.

KYRIE
Well, lucky for me, that's the one
thing he couldn't control, so I
used to try... it just never
worked... until this.

A beat.

TYLER
It's weird. It hurt so bad the
first time. I can't believe it
actually felt good.

They both laugh, slowly trailing off.

They turn inwards and look at each other.

TYLER (CONT'D)
Wanna do it again?

62 INT. KYRIE'S ROOM - NIGHT

62

Tyler is laying on the floor with his eyes closed. Static sounds are gurgling.

TYLER

Turn it off, turn it off. We gotta take a break!

Kyrie flips the synth power off. She goes over and turns on the TV. She twists the channel knob, it's all advertising and Comstock propaganda.

Kyrie gives up on changing the channel.

INSERT - MUSIC VIDEO

The exterior of a Cryobank, a bangin electro beat, and one slick looking WOP DADDY.

He stares ahead and starts to chant his song.

WOP DADDY

Monday... Pussy.

He dances to the beat.

WOP DADDY (CONT'D)

Tuesday... Pussy.

He leans inwards.

WOP DADDY (CONT'D)

Wednesday... Pussy.

He walks away and comes back.

WOP DADDY (O.S.) (CONT'D)

Thursday?... Pussy.

IN KYRIE'S ROOM

TYLER

Ahhhhh!

Kyrie laughs.

TYLER (CONT'D)

Turn it off.

Kyrie mutes the TV.

TYLER (CONT'D)

See what I mean?

KYRIE

Yeah.

TYLER

I'd never be caught dead at one of those.

KYRIE

Yeah. You should hear the kind of shit I grew up listening to.

TYLER

Like what?

KYRIE

This badass new wave act from like forever ago. Their video is on here, it's tagged wrong so I have no idea who it is... they put out this one single called Coochie Chernobyl, but the b-side is my favorite ever.

Kyrie gets out a laserdisc & puts it in her laserdisc player. The laserdisc starts to spin.

63

INT. STUDIO - NIGHT

63

A bad eighties video, a circular room filled with tinfoil and red lights. Two unidentifiable women with big teased hair in their faces stand as the beat kicks in. One picks up a black keytar, the other picks up a microphone.

RETRO SYLVA

(singing)

I'm a go down lover.
Never above her.
Hide my face in crotches,
like I'm undercover.

She crawls underneath the keytar player.

RETRO SYLVA (CONT'D)

I'm a go down lover,
unlike any other.
The night ain't complete,
'til I got my face smothered.

She sings and follows the camera.

RETRO SYLVA (CONT'D)

Take me out tonight, I'm cheap.
No need to go out on the town.
(MORE)

43.

RETRO SYLVA (CONT'D)
I'm not your typical bad girl.
No need to drink on dates,
Just get drowned.

She slowly falls to the floor.

RETRO SYLVA (CONT'D)
I'm a go down lover.
Go down, go down, dow-wow-wown.

BACK TO:

64 INT. KYRIE'S ROOM - NIGHT

64

Kyrie and Tyler are awestruck.

KYRIE
Well?

TYLER
That was awesome.

KYRIE
I know. That looked like so much
fun.

TYLER
We could totally do that.

KYRIE
Hell, we could do it better than
that.

TYLER
Yeah, but what about the-

They both look at Kyrie's synthesizer.

KYRIE
Don't worry, I'll just leave that
part alone.

65 INT. SKAM HQ - NIGHT

65

Valerie sits in front of her computer screen.

INSERT - ON THE SCREEN

A freeze frame of Kyrie and her synthesizer. A grid appears
on the screen.

VALERIE (O.S.)
Enhance, zoom upper right quadrant.

The screen blinks and zooms in past Kyrie. The grid re-adjusts.

VALERIE (O.S.) (CONT'D)
Enhance, zoom center.

The screen blinks and zooms in again.

VALERIE (O.S.) (CONT'D)
Adjust, auto contrast.

The image appears clearer than before. Valerie stands, staring at the computer screen. She leans in closer, speaking softly.

VALERIE (CONT'D)
Well, I'll be double damned.

Valerie presses a few buttons. The object in the photo is traced by a blinking outline.

Valerie scrolls through the supporting text.

VALERIE (CONT'D)
Sylva, come quick.

Sylva scoots her chair over. Valerie points at the schematic on screen.

VALERIE (CONT'D)
Looks like our new prospect has something I've been drooling to tamper with for a long time now.

Sylva grins, smiling up at Valerie.

SYLVA
You think it'll work?

VALERIE
No idea. It was built in the freakin' eighties... probably doesn't even turn on.

Valerie sits back down.

VALERIE (CONT'D)
Send an agent to check it out-

A beat.

VALERIE (CONT'D)
 And when you're done, come over
 here for a minute. I could use
 some... personal assistance.

66 EXT. JUNK HEAP - NIGHT

66

Kyrie is lugging the synth towards the heap. She drops it as she sets it down.

KYRIE
 Oof!

TYLER (O.S.)
 I'm sure it's fine.

Tyler tosses a wrapped audio cable to her, it uncurls in the air and lands at her feet.

Kyrie grabs and plugs it in to an amp. They power up their devices.

Tyler starts banging out some beats.

Kyrie listens for a bit, and starts playing some synth, staccato at first, and eventually filling in sweeping legato pads. She tweaks some knobs, changing the timbre to a nice fat sound, avoiding the 'special' knob.

They're nodding their heads in unison to their epic creation.

Adena wanders up with her beeper on her hip. Tyler spots her and stops playing. Kyrie looks at him, and stops as well.

ADENA
 Hey guys.

KYRIE
 Oh- hey.

ADENA
 You two like, a thing now?

TYLER
 What, like a band?

ADENA
 Oh. No, I mean like friends?

KYRIE
 Yeah, why?

A beat.

ADENA
Okay. Well, um...

Adena sounds strangely sheepish.

ADENA (CONT'D)
I was just wondering. Okay, see ya
later.

Adena turns and walks away, disappearing into the distance.

Kyrie and Tyler glance at each other. Kyrie plays a little
boo-hoo pitch-bend on the synth.

They pick the song back up where they left off.

TYLER
This sounds awesome!

KYRIE
I know!

Tyler gets really into it, adding crazy beats like never
before. He switches on his sampler and triggers some crazy
bass lines.

Kyrie looks over and notices Tyler is fully entranced. Her
hand reaches uncontrollably towards the 'special' knob. She
turns it just a bit, her arm shudders.

Tyler misses a beat. He looks over at her, and continues to
play. They yell over the music.

TYLER
Hey! I thought you said no-

KYRIE
Just a little?

TYLER
I can't focus!

KYRIE
Alright, fine, nevermind.

They play for a bit.

KYRIE (CONT'D)
You think anyone else will like
this?

TYLER
Let's find out. It couldn't hurt!

Adena lurks in the distance, taking photos.

67 EXT. STREETS - NIGHT

67

MONTAGE

-Kyrie and Tyler roll their gear up a street.

-They power up and start playing.

-A few people pass by, nod approvingly, but keep walking.

-Tyler isn't paying attention to the lack of audience.

-A group of girls approach.

-Kyrie waits patiently with her hand on the special knob.

-Kyrie turns the knob just a teeny bit as they pass.

-The girls get a little wobbly in the knees.

-Tyler gives Kyrie an angry glance at first, but turns to notice the small audience dancing and having a little extra fun.

-The crowd grows bigger as they continue to play.

-Adena sneaks up and takes some photos.

-A few guys in the crowd hunch over with minor discomfort.

-Kyrie and Tyler finish playing, the crowd disperses.

68 EXT. STREETS - NIGHT

68

Kyrie and Tyler are packing up their gear alone.

PHIL, early 30s, unshaven and smoking a pink cigarette, wanders up from afar.

PHIL

What's up? I don't mean to sound
creepy, but I've been watching you
guys tonight. I manage the uhh, ya
know, Cryobank across the street.

Phil points in the distance. Kyrie strains to see the
flashing neon Cryobank logo. Tyler keeps wrapping a cable.

KYRIE

Neat.

PHIL
I could barely hear it, so I don't
know what you've been doing, but I
do know that my intake's gone up
like crazy since you showed up.
Weird, right?

KYRIE
Yeah, I guess.

PHIL
Well, whatever kind of crazy shit
you're playing, it's working like a
charm.

A beat.

PHIL (CONT'D)
So, I've got a pretty decent space
over there. Figured you two might
wanna have a throwdown on my turf?

KYRIE
Tyler?

Tyler turns away to grab a cable and scowls with disapproval
at Kyrie.

PHIL
Well, how 'bout it?

A beat.

KYRIE
Sure!

69 INT. KYRIE'S ROOM - NIGHT

69

Kyrie sets her synth back in its corner, Tyler's waiting
behind her.

TYLER
Really? The fucking sperm bank?

KYRIE
Yeah, so?

Tyler gets an attitude.

TYLER
We really gotta go there? It's just
going to be a sausage-fest, sword-
fighting everywhere, ugh.

A beat.

TYLER (CONT'D)
And the cups? I don't think I could
handle it.

Kyrie stands her ground.

KYRIE
I won't use the knob.

TYLER
That's what you said before.

KYRIE
I know. I only used it a little. No
one seemed to mind, especially the
girls. Did you care then?

TYLER
Not really... but that's not the
point. It feels good for me. It
won't for them!

KYRIE
Well... not at first. But it'll be
worth it in the long run.

TYLER
Long run? We only got one show. If
I gave a damn about my cock, I
wouldn't come back for more.

KYRIE
Look. Our music is bangin' to begin
with, but that knob... it's
addictive. I want everyone to have
what we've got. Who doesn't like
jammin' and jizzin'?

Tyler looks away briefly.

TYLER
Don't you think they should have a
say? A man's body, a man's choice.

KYRIE
I bet plenty of guys would be
willing to ditch their dongs for
our songs.

TYLER
How would you know?

50.

70 EXT. STREETS - NIGHT

70

Kyrie and Tyler run through the streets confronting every male they encounter.

MUSCLES, 20s, waits impatiently.

KYRIE
I got a question.

MUSCLES
Shoot.

KYRIE
Would you give up your man muscle
for the ultimate feel good blast?

MUSCLES
What, like juicin'? Already am.

KYRIE
No, I mean like, all gone, for-
Kyrie moans wildly.

MUSCLES
Hell no. Girl, you're whack. Bro,
you better be hittin' that.

71 EXT. TRANSPORT - NIGHT

71

Kyrie prompts a NOTORIOUS BUM with a similar question.

KYRIE
Would you give up your meat-

NOTORIOUS BUM
What, you wanna take it? How much
you willing to pay me for it? I
need like five bucks. Got any
money?

Tyler pulls out a dollar bill, the bum snatches it.

NOTORIOUS BUM (CONT'D)
What? One dollar, that's it? I
throw yo money on the floor!

Homeless guy steps back, tosses the dollar in the air.

51.

72 EXT. SCHOOL - NIGHT

72

SALUTATORIAN, 18, stiff white shirt.

Kyrie approaches him.

KYRIE

Hey. Question. Would you give up
your meat ruler for the best
pleasure in the world?

SALUTATORIAN

How would I get into school?

TYLER

Really? Get out of here man.

Salutatorian runs off.

KYRIE

Alright, this isn't really turning
out how I expected. There has to be
a guy out there that cares about
more than just his cock.

73 EXT. STREETS - NIGHT

73

Kyrie prompts a TECH RANGER working on a street display.

KYRIE

Can you stop for a minute?

Tech Ranger lowers his tools.

KYRIE (CONT'D)

Okay, so, would you give up your
most important tool for a mega feel
good.

TECH RANGER

What do you mean?

KYRIE

Umm, okay. Would you abandon your
cock forever, if you knew you could
feel world's most amazing pleasure,
anytime you want?

TECH RANGER

What? Why would I? I keep an extra
Comstock cup in my lunch bag, I can
take lunch whenever I want.

Kyrie growls with frustration.

KYRIE
No, you don't get it. This is like
three meals a day good.

TECH RANGER
I don't know, I pack a loaded
lunch.

Tyler steps in front of Kyrie.

TYLER
Dude. Let me explain. A machine
does all the work for you. Better
than any human hands.

Tech Ranger contemplates the possibilities.

TECH RANGER
I like machines.

74 EXT. STREETS - NIGHT

74

MONTAGE

-Tyler and Kyrie alternate asking the big question.
-Tyler makes his orgasm face.
-OLD DUDE shakes his head- no way.
-Kyrie makes her orgasm face.
-YOUNG DUDE nods with enthusiasm.
-Tyler holds up a cup, points to Kyrie caressing her torso.
-DORKY DUDE nods yes.
-Tyler and Kyrie ask the question together, waving their
hands as they talk.
-Quick cuts of many men nodding

KYRIE
As a team, we're pretty damn
convincing.

TYLER
And we didn't even have the music.

75 INT. SKAM HQ - DAY

75

Valerie sits at the computer, Adena is on their screen all wobbly, her video feed direct from her beeper.

VALERIE
Woah, hold steady.

Adena is overexcited.

ADENA
So, I've seen it before I think.
But, she's got it, I saw it. Plus,
she's in some crazy dance band
thing, and they're playing soon at
that Cryobank, and there was this
weird guy-

Valerie cuts her off.

VALERIE
Wait. Back up. They'll be where?

ADENA
Cryobank. What else?

Valerie turns to Sylva.

VALERIE
(whisper)
Cut it.

Adena waits patiently.

VALERIE (CONT'D)
Dana, thank you so much. Because we
appreciate what you're doing so
much, we've decided to-

Valerie's screen blinks: "Disconnected".

SYLVA
Got the location. Only one Cryobank
left in that sector.

VALERIE
Round up our best girls. This is
going to be interesting.

76 EXT. CRYOBANK - NIGHT

76

Kyrie and Tyler pause in the entranceway, holding their music gear. People slip past them. Bass shakes the walls from inside.

Next to the entrance, MC C-BAG a bulky Comstock cup vendor stands with a cart.

MC C-BAG
Cups. Don't forget your cups!

He reaches out to hand Tyler a cup.

MC C-BAG (CONT'D)
Have a good time.

Tyler refuses the cup. It hits the floor.

77 INT. CRYOBANK - NIGHT

77

Kyrie and Tyler enter, squeeze through the crowd, and pause to observe the Cryobank madness.

The Cryobank is a grimy hallway clogged with government sanctioned sin. A series stalls line the walls, men wank off into cups. Guys drink colored liquid out of tubing strung from above. A few wallflower girls are scattered around.

Wop Daddy's music video is playing on the big screen at the end of the hall.

WOP DADDY
Touch yourself. Wash yourself.
Douche yourself.

In the center of the room, a group of girls dance in a tightly knit circle.

One bumbling dufus waddles past the group, accidentally spills his jizzcup on a girl. She storms off.

Phil walks up, grabs the dufus.

PHIL
Hey asshole, you're a mess. Get out
of here or I'll rub your nose in
it.

Phil spots Kyrie and Tyler from across the room, motions to them, and heads over.

PHIL (CONT'D)
(mumbling)
Sometimes I hate this fucking job,
I'm getting too old for this mess.

Phil wipes some skeet off his member's only jacket. Wop
Daddy's music continues in the background.

WOP DADDY (O.S.)
In the backseat, pussy. Kitchen,
pussy. Grandma's, pussy.

PHIL
(to Kyrie & Tyler)
You guys excited? I'm excited. Head
on up to the stage, I'll go and
turn this shit off. Alright?

KYRIE
Sounds good.

PHIL
I'm gonna' do somethin' special for
you two and turn it up really loud.

KYRIE
If you say so.

Kyrie and Tyler look at each other, and back at him. Phil
notices a guy trying to hit on a girl.

PHIL
(to guy)
Hey fuckhead!

He shakes his head.

PHIL (CONT'D)
(to Kyrie & Tyler)
I'm excited!

Phil storms off. Kyrie and Tyler walk up towards the group of
girls. They stare down them. The Wop Daddy video continues.

WOP DADDY (O.S.)
Think about, pussy. On a pedestal,
pussy. Take a look around, pussy.

The group slowly parts way, revealing the empty stage.

78

INT. CRYOBANK - NIGHT

78

Kyrie and Tyler finish setting up. Kyrie goes up to the mic stand.

KYRIE

This is gonna be the fuck of your
lifetime!

Guys continue to donate. Girls stand around impatiently.

Tyler starts the drum beats. Scattered movement in the crowd.

Kyrie waits for her intro and starts to play the synth.

Girls return to the dance floor, glad to dance to something different. Guys take notice of the influx of girls, ditch the lines and head to the floor.

The song gets crazier. People on the dance floor get closer than ever before.

Tyler and Kyrie are smiling, feeling the music. Kyrie pulls the mic arm down, yelling to the crowd.

KYRIE (CONT'D)

Don't be a square wave,
Just move your feet.
Your life on shuffle,
This shit on repeat.

A series of close-ups reveal the crowd dancing ferociously.

KYRIE (CONT'D)

All you girls, with vicious lips.
Shake that ass, move those hips.
No worry boys, beat don't stop.
More than drawers, are gonna drop.

The dance floor is packed. Tyler takes notice, amping up the beat. The crowd screams.

Kyrie reaches for the knob, but yells instead.

KYRIE (CONT'D)

Girls get ready, time to cream.
Guys don't panic, you will scream.

Kyrie flips a switch and twists the synth knob a little. The strange sound begins to swell as lights flicker.

Girls on the dance floor shake with pleasure. Guys hunch over, grabbing their groins.

Tyler shakes his head in amusement. Kyrie continues to twist the knob, the sound grows louder, the lights grow unstable.

Quick cuts reveal girls convulsing like crazy as guys tremble with unbearable pain.

Kyrie tweaks the knob to full blast.

An instant of lightning flash cuts of alternating pleasure and pain.

BLACKOUT.

No power. No music. A sea of moans and groans, spattered with male shouts about missing genitals.

TYLER

What the fuck happened?

KYRIE

We blew their fuses!

TYLER

What do we do?

Emergency stage power kicks in. Their gear resets, lighting up again. The duo strain to yell over the massive sound of damage and delight on the dance floor.

The crazy sound of the synth warming up peaks over the crowd noise.

TYLER (CONT'D)

What is that?

They both turn to look at the synth. It slowly grows louder.

KYRIE

It's gonna blow again!

Kyrie runs over and turns down the knob.

Tyler looks down. His drum machine reactivates. He hovers his hand above the pad.

TYLER

Let's reboot this party!

He slams his hand down, reactivating the blasting beat.
Strobe lights flash the room.

They meet eyes in the pulsing light.

Kyrie tweaks the knob to full blast. The synth sound blasts
through the room as it floods with smoke.

The dance rages on, girls and guys now shaking in orgasm
overdrive. A SKAM beeper falls to the floor, crushed by the
stomping feet.

79 EXT. CRYOBANK - BACKSTAGE - NIGHT

79

Kyrie and Tyler are exhausted, leaning against the back door.
A group of friends leaving the Cryobank stumbles past in the
dark.

GIRL (O.S.)
That was incredible!

GUY (O.S.)
I know! Hey, take a look at this.

GIRL (O.S.)
What's that?

GUY (O.S.)
I have no idea!

Phil opens the door, and puts his arms around Kyrie and
Tyler.

PHIL
Well you two...

He pats them on the back.

PHIL (CONT'D)
That was one hell of a show. I'm
pretty sure you'll put me out of
the collection business, but it's
well worth it.

A beat.

PHIL (CONT'D)
What time next week?

DISSOLVE TO:

59.

80 INT. CRYOBANK - NIGHT

80

MONTAGE

-Crowds raging on the dance floor.

-Kyrie and Tyler rock out a new song.

-The guys from the interviews make out with girls in the now defunct donation booths.

-Kyrie twisting the synth knob.

-MC C-Bag cries in the corner.

-The crowd grows bigger and bigger.

-Phil pumps his fist from the corner

-Black SKAM-logo boots stomp amidst the crowds

-Kyrie and Tyler continue to play.

FADE TO:

81 INT. DON'S LAB - DAY

81

Don is siphoning a tube with his mouth. The computer rings mid-suck, he gags a little. Comstock appears onscreen.

COMSTOCK

Don. I need good news, pronto.

Don takes the tube out of his mouth, puts his finger over the top.

COMSTOCK (CONT'D)

Oh my. I thought you said this new pump system was fully automated.

DON

It is!

Don makes a fish face and smacks his lips a few times. Comstock shakes his head.

COMSTOCK

The news?

DON

Well, I'm afraid I don't have any.

COMSTOCK (O.S.)
How is that possible?

DON
Wish I knew. Haven't gotten a Cryo shipment in a week or two. It doesn't look like I'll have enough to get this thing up and running in time for your-

Comstock roars and fades from the screen now flashing "Connection Terminated". Don shrugs and goes back to siphoning.

82 INT. SKAM HQ - DAY

82

Valerie is pacing, Sylva is seated.

VALERIE
That's impossible. None?!

SYLVA
No replies. All our agents are MIA.

VALERIE
Unbelievable. Just what we need at a time like this.

VALERIE (CONT'D)
Are you positive? Isn't there anyone we're forgetting?

83 EXT. CRYOBANK - NIGHT

83

The neon light on the door flashes "CLOSED". Whines and gripes are heard from the street.

There's a light on in a corner window.

INSERT - THROUGH THE WINDOW

Phil is facing a TV, Comstock is on screen.

COMSTOCK
Phil, phil, phil. You understand, right?

A beat.

PHIL
Not really.

COMSTOCK
 I've been told your recent
 deliveries have been nothing but
 dust. I'm concerned, it's my job.
 I'm going need you to prove your
 dedication with a renewed donation
 of your very own.

Phil stands rigid with fear.

COMSTOCK (CONT'D)
 Phil. Drop 'em.

PHIL
 Yes... sir.

Phil reluctantly drops his pants. Comstock's eyes widen with
 horror.

Phil is blasted with light.

MANBOT (V.O.)
 Keep your hands off the knob, come
 out with your hands up!

84 EXT. CRYOBANK - NIGHT

84

Kyrie and Tyler huddle in the distance. Scattered voices of
 fleeing potential Cryobank attendees approach.

TYLER
 Oops?

A group of ORGASM ADDICTS surround Kyrie and Tyler. The
 orgasm addicts fight to be heard over one another.

ORGASM ADDICTS
 Hey, it's you two! Where are we
 gonna go now? This is all we've got
 left.

SALUTATORIAN
 I can't even go to school anymore!

TYLER
 We're sorry!

ORGASM ADDICTS
 We should go to school! Does anyone
 here still have a cock?

An unidentified voice cries out yes. Kyrie and Tyler look at
 each other and back at the crowd. Kyrie shouts.

KYRIE

Let's go!

85 INT. SCHOOL - HALLWAY - NIGHT 85

An impromptu dance party in the hallway, lights are flickering, bodies writhing in delight.

Blackout. Emergency red lights flash.

86 INT. SCHOOL - HALLWAY - NIGHT 86

POV of shitty handheld security footage, flashlights swooping through the dark, scattered faces lit in terror. Kyrie and Tyler frozen in the light like deer in headlights.

MATCH CUT TO:

87 INT. KYRIE'S ROOM - NIGHT 87

Kyrie and Tyler are startled. The lights flicker, Comstock is on screen.

INSERT - ON THE SCREEN

COMSTOCK

We are in immediate danger of a widespread feminist attack. I have seen proof that suggests a weapon of manly destruction exists.

Comstock loses control.

COMSTOCK (CONT'D)

I will not stand idle as we wait for the nine eleven of cock. Effective immediately, all transport system will be evacuated and shut down. Any suspicious citizens will be subject to unwarranted strip searches.

Kyrie stands up, staring at Tyler.

COMSTOCK (O.S.) (CONT'D)

Emergency broadcasts will continue around the clock until I present my final solution.

Kyrie is pissed.

KYRIE
Shit, Tyler! This is the last thing
I wanted to happen. I didn't want
to make things worse! What-the-
fuck. What do we do now?

TYLER
I don't know, I don't know, calm
down. I guess we gotta lay low for
a while.

Tyler shrugs.

DISSOLVE TO:

MONTAGE - LAYING LOW

88	INT. KYRIE'S ROOM - NIGHT	88
	-Kyrie puts her synth away in the closet.	
89	INT. TYLER'S ROOM - NIGHT	89
	-Tyler smashes a tv.	
90	INT. KYRIE'S ROOM - DAY	90
	-Kyrie dusts off her old laserdisc collection.	
91	INT. DON'S LAB - DAY	91
	-Don holds up a Comstock cup up to a blacklight, and pours it into a tube. He fumbles it, it falls to the table. He tries to recover, but knocks the tubes out of place. Fluid splashes everywhere.	
92	EXT. TRANSPORT - NIGHT	92
	-Curfew signs and closed notices block the entrance, Kyrie turns away.	
93	EXT. JUNK HEAP - NIGHT	93
	Tyler sits alone at the junk heap, tossing an LED throwie in the air.	
	He looks up to find Kyrie waiting.	

94 EXT. STREETS - NIGHT 94

Kyrie and Tyler walk along the street, tearing down Comstock propaganda.

They round a corner. Tyler stops.

TYLER
Did you hear that?

Tyler hurries towards a faint sound. Kyrie follows.

The Orgasm Addicts are dancing like crazed animals in an alleyway. A strange rendition of their song is playing.

KYRIE
They remixed us.

TYLER
Sure did.

A beat.

KYRIE
You wanna do it?

TYLER
Let's take it back to the classics.

95 EXT. STREETS - NIGHT 95

A series of quick cuts:

-Kyrie and Tyler hand out flyers to people on the street.

-They litter the streets with (biodegradable) flyers.

-They tack up a poster on the Cryobank door.

-People stare up at the poster.

96 INT. SKAM HQ - NIGHT 96

Sylva's hands peck away at the computer keyboard.

VALERIE (O.S.)
(to Adena)
I don't care if you die out there.
You're going to bring it to me!

Sylva stops typing.

VALERIE (O.S.) (CONT'D)

Got it?

A beat. Valerie motions to kill the connection. Sylva taps a key.

97 EXT. JUNK HEAP - NIGHT

97

A series of quick cuts:

-People arrive in hordes, wearing neon clothes, crazy androgynous shit.

-MC C-Bag hands out LED throwies and glow paraphernalia.

-Kyrie and Tyler play their newest crazy jam.

-The crowd encircles them in close proximity.

-They play within the crowd.

-Kyrie twists the knob, everyone starts dancing.

-Adena pushes her way through the crowd.

-Tyler drops a beat, setting Kyrie up for the full blast orgasm moment.

-The sound starts to swell.

-Faces of anticipation and excitement.

-Kyrie twists the knob even more.

-Tyler and Kyrie give each other an energetic look of approval.

CUT TO:

98 EXT. JUNK HEAP - NIGHT

98

A searchlight blasts down from above, swinging across the crowd. The pulsing noise from above drowns out the music, Bad Pixels flyers blow through the air.

The crowd looks towards the sky in terror.

MANBOT (V.O.)

This is an unauthorized gathering.
You are all breaking curfew!
Authorities have been notified.
Stay where you are!

A series of quick cuts:

- Total chaos. Everyone runs for their lives.
- People push and shove their way past each other.
- Kyrie and Tyler get lost in the crowd.
- The synthesizer gets dropped.
- Kyrie and Tyler dart through the crowd search for it.
- Hands snatch the synth and bolts for the darkness.
- Kyrie yells over the fleeing swarm.

KYRIE
I can't find the synth

TYLER
Forget it, we gotta go!

- Kyrie and Tyler flee with the crowd.
- The junk heap is deserted.

99 EXT. SKAM HQ - TUBEWAYS

99

Adena sets the synth down and presses the big glowing doorbell. Valerie responds over intercom.

VALERIE (O.S.)
Is that you, Dana?

ADENA
Yeah.

VALERIE (O.S.)
Alright. What I need you to do, is
just push the synth through the
safety deposit door to your left.

Adena looks at a small hole in the wall.

ADENA
That's it?

VALERIE (O.S.)
Yes. And then, just come around the
back and we'll let you in to
celebrate.

ADENA
Okay, sounds good.

Adena slides the synth into the safety deposit door. It slams shut.

100 INT. KYRIE'S ROOM - NIGHT 100

Kyrie and Tyler bust through the door.

KYRIE
No! Shit shit shit. Who the hell
got away with the synth?

TYLER
Comstock? SKAM? One of those
fucking cumfiends?

A beat.

KYRIE
I know what to do.

101 INT. DON'S LAB - NIGHT 101

Don is polishing off a large metal box with tubes of opaque white fluid streaming in and out.

He turns to answer the incoming video communication.

DON
Hey there, how-

Kyrie cuts him off.

KYRIE
Dad, do you have any way to contact
Comstock?

Don stutters towards an answer.

DON
I'm sorry dear. He picks when to
talk to me. I don't have that kind
of clearance. No one does.

KYRIE (O.S.)
(to Tyler)
Shit.

DON
Make it quick Kyrie, Comstock's
gonna have my balls for breakfast
if I don't get this thing is up and
running tonight!

TYLER (O.S.)
(whisper to Kyrie)
Wasting time, hang up.

DON
Worst part is, you kids don't got
to school anymore, so I don't have
any new clients.

KYRIE
Dad, I gotta go.

DON
(to himself)
Well, I guess I'll have to just
test it out on good old Don.

102 INT. KYRIE'S ROOM - NIGHT

102

On the screen, Don climbs into the box. Kyrie shuts off their
connection.

Tyler turns to Kyrie.

TYLER
Well, shit. Who else would want a
dumb box that gets rid of cock-

Adena bursts in the room, sobbing uncontrollably.

ADENA
They've got the synth, they're
gonna-

TYLER
What the fuck are you doing here?!

Adena runs into Kyrie's arms.

KYRIE
It's okay. Who, what?

ADENA
SKAM! They made me bring them that
thing you play. They've got some
crazy shit planned.

TYLER
I knew it.

ADENA
And they don't even have a back door!

KYRIE
When's it gonna go down?

The lights dim, the TV flickers. A countdown clock with dick hands on the screen.

MANBOT (V.O.)
Five minutes remaining. Please, stay in your homes.

TYLER
Shit! We gotta go now!

Tyler grabs his bag, they bolt out the door.

ADENA
No, don't leave me!

They run back in.

ADENA (CONT'D)
You came back?

KYRIE
Sorta. Quick. How do we find SKAM?

Adena holds up her beeper. Tyler snatches it.

ADENA
Wait... can I come?

Kyrie runs over to her stereo and hits play, the orgasm sound blasts.

Adena hits the floor, and arches her back in delight.

CUT TO:

BEGIN MONTAGE

103 EXT. TRANSPORT - NIGHT

103

They run up to the closed transport and stop in their tracks.

KYRIE
Fuck!

70.

104 INT. SKAM HQ - NIGHT 104

Valerie and Sylva lean in over the synth, inspecting it and plugging it into their systems.

105 EXT. STREETS - NIGHT 105

The street lights dim and flicker as Kyrie & Tyler run past.

106 EXT. CRYOBANK - NIGHT 106

Kyrie and Tyler run past the window, where the cock clock countdown video is on their storefront TVs.

107 INT. SKAM HQ - NIGHT 107

Valerie switches on the synth power, static grows.

108 INT. SKAM HQ - TUBEWAYS 108

Kyrie runs ahead, following the beeper's tracking dot.

END MONTAGE

109 INT. SKAM HQ - NIGHT 109

Sylva types furiously.

VALERIE

Well, how's it look?

SYLVA

In one minute, I'll have us tapped into every electronic device on the planet thanks to that old cockbag. No one can escape this blast!

Valerie looks at Sylva and twists the knob slowly. The overhead lights continue to dim.

110 INT. SKAM HQ - TUBEWAYS 110

Kyrie and Tyler run as they enter a steam-filled tube.

Tyler pulls out a bright LED and they continue to haul ass, he yells as they run into a tunnel.

71.

TYLER

I think we're getting closer!

Kyrie slows down.

KYRIE

Eww, what's that smell?

TYLER

Smells like... bleach?

Tyler points the light down as they run.

KYRIE

That's not bleach.

Kyrie and Tyler continue running and yell in unison with disgust.

TYLER & KYRIE

SPERM!?!

111 INT. SKAM HQ - NIGHT

111

Sylva and Valerie finish applying their war paint.

Comstock appears on their TV. Comstock begins his speech.

His head begins to tremble.

COMSTOCK

The time has come.

112 EXT. SKAM HQ - ENTRANCE - NIGHT

112

Tyler and Kyrie run full speed towards the door. Tyler throws an LED throwie ahead of them, it hits the code-panel on the door and fries the circuit. The door lock blinks "open".

113 INT. SKAM HQ - NIGHT

113

Valerie is waiting anxiously with her hand on the synth knob. Sylva has her hand on the signal button.

Valerie points to Sylva.

VALERIE

Push it!

Comstock's signal disappears. SKAM is now on live feed to every device on the planet.

VALERIE (CONT'D)
(screams)
The crusade for cock ends now!

Valerie twists the knob slowly. The lights go crazy.

Kyrie and Tyler burst into the room. Valerie sees them and cranks the knob full blast.

The sound BLASTS- The cumshot heard around the world.

VARIOUS SHOTS OF GIRLS IN ECSTASY AND GUYS IN PAIN.

CUT TO:

114 INT. SKAM HQ - NIGHT

114

BLACK.

Kyrie is on the floor. She opens her eyes to an LED throwie. She grabs it and stands, searching for Tyler.

She finds him and helps him up.

KYRIE
Quick, let's grab the synth and get
the fuck out of here!

They head to the platform where the synth is hooked up.

Valerie and Sylva convulse on the goo flooded floor.

The synth starts to glow again.

The power kicks back in. The screen illuminates to show people recovering from the blast. Girls have crazy teased hair, guys all look sick to their stomachs.

The synth continues to growl louder. The grid of people on screen react favorably to the faint sound.

Kyrie spots the SKAM feed camera facing them.

They realize they're live to the biggest audience imaginable.

The viewers lean in, confused about who they are watching and what is happening.

Tyler and Kyrie look at the synth, look at each other, and smile.

Tyler whips out his drum pad and plugs it in.

KYRIE (CONT'D)
 You drop the beat. I'll make 'em
 skeet!

A series of quick cuts:

- Kyrie and Tyler performing.
- People dancing in their homes.
- Lights flashing everywhere.
- Comstock's HEAD EXPLODES.
- Computers glitching.
- Beepers imploding.
- Kyrie and Tyler pumping their fists over glitched out data-moshed video streaming to a variety of TVs all shapes and sizes.
- Kyrie grabs the knob and tweaks it to the max.

BLACK.

115 ROLL CREDITS. 115

FADE IN:

116 INT. DON'S LAB - NIGHT 116

Banging is heard from inside the Y-Accumulator.
 The door opens. Don pops his head out.

DON
 Hello? Hello?

Don climbs out of the Y-Accumulator. He mutters to himself.

DON (CONT'D)
 Damn stuck door. I almost ran out
 of oxygen. I couldn't hear a damn
 thing inside there.

Don adjusts his belt, and glances at his bulging crotch.

DON (CONT'D)
 Let's get a move on, boys. I have a
 feeling we've got plenty of work to
 do.

74.

RESUME CREDITS.

KYRIE (V.O.)
Hey Tyler, I was wondering...
what's your knob do anyway?

END.

CHAPTER FOUR: MARKETING PLAN

Overview

Bad Pixels is a science-fiction film that is reminiscent of a few bad early eighties films. The film is about a teenage lesbian and her synthesizer; so we assume that the film may have an appeal to teenagers, the lesbian community, synthesizer fanatics, and fans of electronic music in general. Our demographic fits best in the 16-28 age range, and are typically technology and web-savvy individuals. Because of our underage cast and lack of explicit content, we've found the film is definitely suitable for a wider audience than initially intended. In regards to festivals, *Bad Pixels* is best suited for niche festival or festivals that cater to science-fiction films or extremely low budget productions. However, our ultimate goal with the marketing and distribution of *Bad Pixels* is to make it freely available on the web. This ensures that we'll reach our widest audience possible and allow us to harness that audience for future productions.

Festival Strategy

Bad Pixels will be entered into a small selection of festivals at every tier in a one-year festival submission window from Fall 2011 to Fall 2012. Our goal with applying to film festivals is simply for exposure and for the sake of cast and crew. We are not seeking distribution or sales representation of any sort. First-tier submissions will occur in Fall of 2011 and include Sundance's NEXT category for micro-budget films, SXSW, and IFF Rotterdam. Second tier submissions are also planned for Fall 2011 and include the festivals include Cucalorus, Boston Sci-Fi, Toronto After Dark, and Florida Film Festival. Third Tier festivals include TromaDance, Zero, Sunscreen, and Asheville, all slated for Fall 2012 as a final effort. If festival success is

proven to be highly unlikely at any given time, we will bypass the remaining festival submissions and move on to our free web release.

Non-Theatrical Screenings

We plan on screening *Bad Pixels* in the Spring of 2012 following first tier festival season at a select number of small music venues on the east coast. The film will screen prior to an electronic music show that we've made arrangements with, similar to the music in the film. These screenings will correlate with our free web release of the film.

Web Strategy

When we've made the final determination that *Bad Pixels* is best to be shared for free with the vast torrent world, we'll be submitting the film to VODO, a promotion and distribution network that is powered by BitTorrent and paired with the biggest Peer-2-Peer and Torrent sites on the internet. VODO has optional donations for those that would like to donate, and we'll also have merchandise available on our official website. However, our goal with *Bad Pixels* is to ensure that it is seen and distributed as widely as possible on the Internet, not necessarily to monetize from the film.

Creative Commons

We plan on licensing portions of *Bad Pixels* under the Creative Commons license of "Attribution-NonCommercial-ShareAlike (CC BY-NC-SA)", which allows users to remix, adjust, and build upon your work, as long as they give appropriate credit and use the same license for their creations.

Sample Poster



Figure 7: Sample poster image for *Bad Pixels* (Artwork by Kilian Eng)

APPENDIX A: BUDGET

BAD PIXELS BUDGET

Script Dated : 04/12/10
 Budget Draft Dated : 04/12/2010
 Production # : 001
 Start Date : 07/06/2010
 Finish Date : 07/23/2010
 Total Days : 15

Producer : Chris Garullo
 Director : Alex Bowser
 Prepared By : Alex Bowser

Acct No	Category Description	Page	Total
1100	SCRIPT	1	45
1500	FUNDRAISING	1	150
Total Above-The-Line			195
2000	PRODUCTION STAFF	2	0
2200	SET DESIGN	2	0
2400	SET DRESSING/PROPS	2	2,000
2700	WARDROBE	3	600
2800	MAKE-UP & HAIR	3	200
2900	SET OPERATIONS	3	600
3000	ELECTRICAL	4	350
3100	CAMERA	5	150
3200	PRODUCTION SOUND	5	75
3300	SPECIAL EFFECTS	5	0
3400	LOCATION EXPENSES	6	2,200
3600	TRANSPORTATION	6	0
3800	PRODUCTION FILM	6	450
Total Below-The-Line Production			6,625
5000	EDITORIAL	7	350
5700	ADMINISTRATIVE EXPENSES	7	1,455
8000	CONTINGENCY : 5.0%		431
Total Above-The-Line			195
Total Below-The-Line			6,625
Total Above and Below-The-Line			6,820
Grand Total			9,056

Acct No	Description	Amount	Units	X	Rate	Subtotal	Total
1100 SCRIPT							
1110	SCRIPT COPYING						
	BINDING, BRADS, ETC	15	Allow	1	3	45	
	Total						45
Account Total for 1100							45
1500 FUNDRAISING							
1504	FUNDRAISING EVENTS						
	FOG JUICE/ TINFOIL / ETC	3	Allow	1	50	150	
	Total						150
Account Total for 1500							150
Total Above-The-Line							195

Acct No	Description	Amount	Units	X	Rate	Subtotal	Total
2000 PRODUCTION STAFF							
2002	1ST ASSISTANT DIRECTOR						
	PREP						
	SHOOT						
	WRAP						
	Total						0
2004	2ND ASSISTANT DIRECTOR						
	PREP						
	SHOOT						
	WRAP						
	Total						0
2006	SCRIPT SUPERVISOR						
	PREP						
	SHOOT						
	WRAP						
	Total						0
2008	PRODUCTION COORDINATOR						
	PREP						
	SHOOT						
	WRAP						
	Total						0
2010	PRODUCTION ASSISTANTS						
	PREP						
	SHOOT						
	WRAP						
	Total						0
Account Total for 2000							0
2200 SET DESIGN							
2202	PRODUCTION DESIGNER						
	PREP						
	SHOOT						
	WRAP						
	Total						0
Account Total for 2200							0
2400 SET DRESSING/PROPS							
2402	SET DECORATOR						
	PREP						
	SHOOT						
	WRAP						
	Total						0
2470	PURCHASES						
	LED SUPPLIES	1	Allow	1	250	250	
	48" BLACKLIGHT	8	Fixture	1	15	120	
	SOUND ACTV. LIGHT	1	Allow	1	150	150	
	4x4x8 EPS FOAM BLOCK	1	Block	1	200	200	
	PAINT SUPPLIES	1	Allow	1	550	550	
	15" SOUND ACTV. NEON TUBE	7	Tube	1	40	280	
	6x50 MF ALUMINUM FLASHING	5	Roll	1	30	150	
	RGB LIQUID LED LAMPS	4	Lamp	1	75	300	

Continuation of Account 2470

Acct No	Description	Amount	Units	X	Rate	Subtotal	Total
	Total						2,000
Account Total for 2400							2,000
2700 WARDROBE							
2702	COSTUMER						
	PREP						
	SHOOT						
	WRAP						
	Total						0
2704	ADDITIONAL SET LABOR						
	PREP						
	SHOOT						
	WRAP						
	Total						0
2770	PURCHASES						
	MISC FABRIC	1	Allow	1	300	300	
	THRIFT STORE PURCHASES	1	Allow	1	200	200	
	CREW MEMBERS ONLY JACKETS	5	Allow	1	10	50	
	Total						550
2799	MISCELLANEOUS						
	MISC SUPPLIES	1		1	50	50	
	Total						50
Account Total for 2700							600
2800 MAKE-UP & HAIR							
2802	MAKE-UP ARTIST						
	PREP						
	SHOOT						
	WRAP						
	Total						0
2804	HAIR STYLIST						
	PREP						
	SHOOT						
	WRAP						
	Total						0
2870	PURCHASES						
	MAKEUP & HAIR	1	Allow	1	200	200	
	Total						200
Account Total for 2800							200
2900 SET OPERATIONS							
2902	KEY GRIP						
	PREP						
	SHOOT						
	WRAP						
	Total						0
2904	BEST BOY GRIP						
	PREP						
	SHOOT						
	WRAP						

Continuation of Account 2904

Acct No	Description	Amount	Units	X	Rate	Subtotal	Total
	Total						0
2906	DOLLY GRIP						
	PREP						
	SHOOT						
	WRAP						
	Total						0
2908	GRIPS						
	PREP						
	SHOOT						
	WRAP						
	Total						0
2910	CRAFT SERVICE PERSON						
	PREP						
	SHOOT						
	WRAP						
	Total						0
2912	FIRST AID PERSON						
	PREP						
	SHOOT						
	WRAP						
	Total						0
2914	SECURITY						
	PREP						
	SHOOT						
	WRAP						
	Total						0
2925	CRAFT SERVICES						
	CRAFT SERVICES	1	Allow	1	550	550	
	Total						550
2970	PURCHASES						
	EXPENDABLES	1		1	50	50	
	Total						50
Account Total for 2900							600
3000 ELECTRICAL							
3002	GAFFER						
	PREP						
	SHOOT						
	WRAP						
	Total						0
3004	BEST BOY ELECTRIC						
	PREP						
	SHOOT						
	WRAP						
	Total						0
3006	ELECTRICIANS						
	PREP						
	SHOOT						
	WRAP						
	Total						0
3070	PURCHASES						
	EXPENDABLES	1		1	350	350	

Continuation of Account 3070

Acct No	Description	Amount	Units	X	Rate	Subtotal	Total
	Total						350
Account Total for 3000							350
3100 CAMERA							
3102	DIRECTOR OF PHOTOGRAPHY						
	PREP						
	SHOOT						
	WRAP						
	Total						0
3104	1ST ASSISTANT CAMERA						
	PREP						
	SHOOT						
	WRAP						
	Total						0
3106	2ND ASST CAMERA						
	PREP						
	SHOOT						
	WRAP						
	Total						0
3108	LOADER						
	PREP						
	SHOOT						
	WRAP						
	Total						0
3170	PURCHASES						
	MISC CAMERA	1	Allow	1	150	150	
	Total						150
Account Total for 3100							150
3200 PRODUCTION SOUND							
3202	SOUND MIXER						
	PREP						
	SHOOT						
	WRAP						
	Total						0
3204	BOOM OPERATOR						
	PREP						
	SHOOT						
	WRAP						
	Total						0
3210	BATTERIES						
	MISC BATT	1	Allow	1	75	75	
	Total						75
Account Total for 3200							75
3300 SPECIAL EFFECTS							
3302	SPECIAL EFFECTS LABOR						
	PREP						
	SHOOT						

Continuation of Account 3302

Acct No	Description	Amount	Units	X	Rate	Subtotal	Total
	WRAP						
	Total						0
3370	PURCHASES						
	PREP						
	SHOOT						
	WRAP						
	Total						0
Account Total for 3300							0
3400 LOCATION EXPENSES							
3402	LOCATION MANAGER						
	PREP						
	SHOOT						
	WRAP						
	Total						0
3424	CATERING EXPENSE						
	CATERING	1	Allow	1	2,200	2,200	
	Total						2,200
Account Total for 3400							2,200
3600 TRANSPORTATION							
3602	TRANSPORTATION COORDINATOR						
	PREP						
	SHOOT						
	WRAP						
	Total						0
3604	TRANSPORTATION CAPTAIN						
	PREP						
	SHOOT						
	WRAP						
	Total						0
Account Total for 3600							0
3800 PRODUCTION FILM							
3808	DRIVES						
	WD 1TB BLACK CAVIAR	6	Allow	1	75	450	
	Total						450
Account Total for 3800							450
Total Below-The-Line Production							6,625

Acct No	Description	Amount	Units	X	Rate	Subtotal	Total
5000 EDITORIAL							
5002	EDITOR						
	PREP						
	SHOOT						
	WRAP						
	Total						0
5004	ASSISTANT EDITOR						
	PREP						
	SHOOT						
	WRAP						
	Total						0
5070	PURCHASES						
	6TB EMC RAID BACKUP	1		1	350	350	
	Total						350
Account Total for 5000							350
5700 ADMINISTRATIVE EXPENSES							
5708	OFFICE SUPPLIES						
		1	Allow	1	100	100	
	Total						100
5712	LEGAL EXPENSES						
	LLC REGISTRATION	1		1	125	125	
	Total						125
5714	INSURANCE						
	EQUIP INSURANCE	1	Allow	1	950	950	
	ZML GEN LIABILITY	1	Allow	1	260	260	
	Total						1,210
5799	MISCELLANEOUS						
	POSTAGE	1	Allow	1	20	20	
	Total						20
Account Total for 5700							1,455
	CONTINGENCY : 5.0%						431
	Total Above-The-Line						195
	Total Below-The-Line						6,625
	Total Above and Below-The-Line						6,820
	Grand Total						9,056

APPENDIX B: FINAL PRODUCTION SCHEDULE

Final Production Schedule

One Line Schedule - Bad Pixels (UCF)

1

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88	INT	KYRIE'S ROOM <i>Kyrie shoves synth in corner (part of MONTAGE)</i>	NIGHT	0 1/8 pgs	1	---
90	INT	KYRIE'S ROOM <i>Kyrie dusts off her laserdisc collection</i>	DAY	0 1/8 pgs	1	---
21	INT	KYRIE'S ROOM <i>Kyrie uses fuse but it doesn't work</i>	DAY	0 3/8 pgs	1	---
19	INT	KYRIE'S ROOM <i>Kyrie begins to build Synth but there's a missing component</i>	DAY	0 5/8 pgs	1	---
10	INT	KYRIE'S ROOM <i>Kyrie checks out the SKAM disc and synthesizer prototype</i>	DAY	1 0/8 pgs	1	---
28	INT	KYRIE'S ROOM <i>Day after, Kyrie finds beeper. Don calls.</i>	DAY	0 5/8 pgs	1	---
39	INT	KYRIE'S ROOM <i>Kyrie returns from transpot. Makes cassette tapes.</i>	DAY	0 5/8 pgs	1	---
8	INT	KYRIE'S ROOM <i>kyrie gets back from school and goes to sleep</i>	NIGHT	0 3/8 pgs	1	---
37	INT	KYRIE'S ROOM <i>Kyrie after synthgasm, drenched in sweat.</i>	DAY	0 2/8 pgs	1	---
34	INT	KYRIE'S ROOM <i>Kyrie can't get enough.</i>	NIGHT	0 2/8 pgs	1	---
End of Day # 1 - Shoot				Tuesday, July 6, 2010	4 3/8 pages	
64	INT	KYRIE'S ROOM <i>After seeing Go Down Lover. Kyrie and Tyler decide to make a band.</i>	NIGHT	0 5/8 pgs	1, 2	---
69	INT	KYRIE'S ROOM <i>Kyrie and Tyler argue about whether to use the special knob in music.</i>	NIGHT	1 3/8 pgs	1, 2	---
87	INT	KYRIE'S ROOM <i>Kyrie and Tyler decide to lay low.</i>	NIGHT	1 0/8 pgs	1, 2	---
52	INT	KYRIE'S ROOM <i>Kyrie and Adena hang out part 1</i>	NIGHT	1 2/8 pgs	1, 3	---
53	INT	KYRIE'S ROOM <i>Kyrie and Adena hang out part 2</i>	NIGHT	1 1/8 pgs	1, 3	---
End of Day # 2 - Shoot				Wednesday, July 7, 2010	5 3/8 pages	
82	INT	SKAM HQ <i>At SKAM all agents are MIA</i>	DAY	0 3/8 pgs	4, 7	---
96	INT	SKAM HQ <i>Valerie orders Adena to steal the Synth</i>	NIGHT	0 3/8 pgs	4, 7	---
104	INT	SKAM HQ <i>Valerie and Sylva hack synth (part of MONTAGE)</i>	NIGHT	0 1/8 pgs	4, 7	---
107	INT	SKAM HQ <i>Sylva switches the synth on (part of MONTAGE)</i>	NIGHT	0 1/8 pgs	4, 7	---
109	INT	SKAM HQ <i>SKAM finish prepping their masterplan</i>	NIGHT	0 3/8 pgs	4, 7	---
111	INT	SKAM HQ <i>Sylva and Valerie apply war paint. Comstock appears</i>	NIGHT	0 1/8 pgs	4, 7	---
75	INT	SKAM HQ <i>SKAM find out that Kyrie is in a band</i>	DAY	1 0/8 pgs	3, 4, 7	---
End of Day # 3 - Shoot				Thursday, July 8, 2010	2 4/8 pages	
50	INT	SKAM HQ <i>SKAM talks to Kyrie for first time and notice keyboard</i>	DAY	1 1/8 pgs	1, 4, 7	---
45	INT	SKAM HQ <i>Meet SKAM</i>	DAY	1 2/8 pgs	4, 7	---
59	INT	SKAM HQ <i>At SKAM all the girls have reported bad news</i>	DAY	1 2/8 pgs	4, 7	---
65	INT	SKAM HQ <i>SKAM examine the picture of Kyrie</i>	NIGHT	1 3/8 pgs	4, 7	---
113	INT	SKAM HQ <i>The cumshot heard around the world</i>	NIGHT	0 5/8 pgs	1, 2, 4, 7	---
114	INT	SKAM HQ <i>Bad Pixels play for their largest audience</i>	NIGHT	1 3/8 pgs	1, 2, 4, 7	---
End of Day # 4 - Shoot				Friday, July 9, 2010	7 0/8 pages	
Off Day				Saturday, July 10, 2010		
Off Day				Sunday, July 11, 2010		
58	INT	KYRIE'S ROOM <i>Tyler shows Kyrie his knob</i>	DAY	0 7/8 pgs	1, 2	---

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One Line Schedule - Bad Pixels (UCF)
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60	INT	KYRIE'S ROOM <i>Back to Tyler's knob. Kyrie and Tyler synthgasm.</i>	DAY	2 1/8 pgs	1, 2	---
100	INT	KYRIE'S ROOM <i>Kyrie and tyler get back and realize the synth has been stolen.</i>	NIGHT	0 2/8 pgs	1, 2	---
61	INT	KYRIE'S ROOM <i>Kyrie and Tyler use synthgasm for the second time</i>	DAY	1 1/8 pgs	1, 2	---
62	INT	KYRIE'S ROOM <i>Kyrie and Tyler take a break from the synth. They watch WOP Daddy video</i>	NIGHT	1 4/8 pgs	1, 2	---
102	INT	KYRIE'S ROOM <i>Adena tells Tyler and Kyrie that she stole the synth and SKAM has it.</i>	NIGHT	1 5/8 pgs	1, 2, 3	---
page count includes music videos which have already been shot						
End of Day # 5 - Shoot		Monday, July 12, 2010		7 4/8 pages		
49	INT	KYRIE'S ROOM <i>SKAM talks to Kyrie for the first time</i>	DAY	1 1/8 pgs	1, 3, 4	---
26	INT	KYRIE'S ROOM <i>Adena spends the night at kyrie's part. 1</i>	NIGHT	1 0/8 pgs	1, 3	---
27	INT	KYRIE'S ROOM <i>Adena spends the night at Kyries part 2</i>	NIGHT	1 1/8 pgs	1, 3	---
4	INT	KYRIE'S ROOM <i>Kyrie tries to unsuccessfully get off</i>	DAY	0 6/8 pgs	1	---
31	INT	KYRIE'S ROOM <i>Tyler fixes synth. Kyrie experiences synthgasm.</i>	DAY	2 4/8 pgs	1, 2	---
End of Day # 6 - Shoot		Tuesday, July 13, 2010		6 4/8 pages		
29	INT	DON'S LAB <i>Meet Don. Don talks to kyrie for first time.</i>	DAY	0 7/8 pgs	6	---
81	INT	DON'S LAB <i>Comstock and Don talk for the first time.</i>	DAY	0 6/8 pgs	5, 6	---
91	INT	DON'S LAB <i>Don knocks tubes out of place</i>	DAY	0 1/8 pgs	6	---
116	INT	DON'S LAB <i>Don survived.</i>	NIGHT	0 5/8 pgs	6	---
101	INT	DON'S LAB <i>Don and Kyrie talk for the second time</i>	NIGHT	0 7/8 pgs	1, 6	---
57	EXT	SCHOOL <i>School has been locked with a penis only entrance. Adena and Kyrie meet Tyler and he asks Kyrie for help.</i>	DAY	2 1/8 pgs	1, 2, 3	---
Day 6 and 7 could switch. Tell Alex reasoning behind it						
End of Day # 7 - Shoot		Wednesday, July 14, 2010		5 3/8 pages		
7	INT	TRANSPORT <i>Kyrie sees throwies from the window of transport.</i>	NIGHT	0 3/8 pgs	1	---
25	INT	TRANSPORT <i>Adena and Kyrie get inside the same transport, kissing and drinking.</i>	NIGHT	0 4/8 pgs	1, 3	---
38	INT	TRANSPORT <i>Kyrie stops the transport unit and heads back home.</i>	DAY	0 4/8 pgs		---
40	INT	TRANSPORT <i>Kyrie listens to tape on her cassette player, enjoys herself.</i>	DAY	0 2/8 pgs	1	---
48	INT	TRANSPORT <i>Adena wants Kyrie's attention but Kyrie listens to tape.</i>	DAY	0 2/8 pgs	1, 3	---
41	INT	TRANSPORT <i>Security guards watch closed-circuit footage of Kyrie listening to tape.</i>	DAY	0 1/8 pgs		---
92	EXT	TRANSPORT <i>Kyrie sees a closed notice on transport.</i>	NIGHT	0 1/8 pgs	1	---
103	EXT	TRANSPORT <i>Kyrie and Tyler run up to transport and stop in their tracks (part of MONTAGE)</i>	NIGHT	0 1/8 pgs	1, 2	---
71	EXT	TRANSPORT <i>Interview Notorious BUM</i>	NIGHT	0 3/8 pgs	1, 2, 13	---
68	EXT	STREETS <i>Phil invites them to play in the cryobank.</i>	NIGHT	1 1/8 pgs	1, 2, 8	---
67	EXT	STREETS <i>Kyrie and Tyler perform in the streets for the first time.</i>	NIGHT	0 5/8 pgs	1, 2	---

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One Line Schedule - Bad Pixels (UCF)

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94	EXT	STREETS <i>Kyrie and Tyler find out they're being remixed</i>	NIGHT	0 4/8 pgs	1, 2	---
End of Day # 8 - Shoot		Thursday, July 15, 2010		4 7/8 pages		
Transport and School will probably change to "Street." Ask Alex if he wants to shoot pseudo-doc style						
83	EXT	CRYOBANK <i>Cryobank is closed. Phil gets scolded by comstock.</i>	NIGHT	0 7/8 pgs	5, 8	---
79	EXT	CRYOBANK <i>Kyrie and Tyler get praised by fans. Phil offers them another show.</i>	NIGHT	0 6/8 pgs	1, 2, 8	---
76	EXT	CRYOBANK <i>MC C-Bag hands them cups</i>	NIGHT	1 1/8 pgs	11	---
77	INT	CRYOBANK <i>They enter the cryobank and talk to Phil.</i>	NIGHT	0 2/8 pgs	1, 2, 8, 11	---
78	INT	CRYOBANK <i>Bad Pixels perform for the first time</i>	NIGHT	2 1/8 pgs	1, 2	---
80	INT	CRYOBANK <i>Bad Pixels Montage after first show</i>	NIGHT	0 4/8 pgs	1, 2	---
84	EXT	CRYOBANK <i>Tyler and Kyrie get convinced by orgasm addicts to throw impromptu party.</i>	NIGHT	0 6/8 pgs	1, 2, 14, 17	---
106	EXT	CRYOBANK <i>Kyrie and tyler run past cock clock countdown on storefront tv's. (part of MONTAGE)</i>	NIGHT	0 1/8 pgs	1, 2	---
End of Day # 9 - Shoot		Friday, July 16, 2010		6 4/8 pages		
Off Day		Saturday, July 17, 2010				
Off Day		Sunday, July 18, 2010				
32	EXT	STREETS <i>Tyler walks through filthy alley with comstock propaganda</i>	DAY	0 2/8 pgs	2	---
70	EXT	STREETS <i>They interview Muscles</i>	NIGHT	0 5/8 pgs	1, 2, 16	---
72	EXT	STREETS <i>They interview Salutatorian</i>	NIGHT	0 4/8 pgs	1, 2, 17	---
73	EXT	STREETS <i>Interview Tech Ranger</i>	NIGHT	1 1/8 pgs	1, 2, 12	---
74	EXT	STREETS <i>They alternate asking the question</i>	NIGHT	0 5/8 pgs	1, 2	---
105	EXT	STREETS <i>Kyler and Tyler run (part of MONTAGE)</i>	NIGHT	0 1/8 pgs	1, 2	---
95	EXT	STREETS <i>They hand out flyers and put up Bad Pixels posters.</i>	NIGHT	0 2/8 pgs		---
24	EXT	STREETS <i>Kyrie and Adena run hand in hand. Bottle hits the ground.</i>	NIGHT	0 1/8 pgs	1, 3	---
17	INT	SCHOOL - CELL <i>Kyrie tears malfunctioning display unit.</i>	DAY	0 1/8 pgs	1, 3	---
2	INT	SCHOOL - CELL <i>Kyrie looks at male propaganda in school for the first time.</i>	DAY	0 3/8 pgs	1	---
44	INT	SCHOOL - CELL <i>Kyrie looks at SKAM documents at school.</i>	DAY	0 2/8 pgs	1	---
14	INT	SCHOOL - CELL <i>Once Kyrie messes up with AV closet, displays inside cells malfunction.</i>	DAY	0 2/8 pgs		---
End of Day # 10 - Shoot		Monday, July 19, 2010		4 5/8 pages		
1	INT	SCHOOL - HALLWAY <i>Meet Kyrie. She walks down school hallway.</i>	DAY	0 1/8 pgs	1	---
3	INT	SCHOOL - HALLWAY <i>Meet Adena. She watches Kyrie walk down hallway.</i>	DAY	0 2/8 pgs	1, 3	---
5	INT	SCHOOL - HALLWAY <i>Adena meets kyrie for first time.</i>	DAY	0 3/8 pgs	1, 3	---
11	INT	SCHOOL - HALLWAY <i>kyrie steps into AV closet before she rummages it.</i>	DAY	0 1/8 pgs	1	---
13	INT	SCHOOL - HALLWAY <i>Red emergency lights flash after Kyrie messes with the AV closet.</i>	DAY	0 2/8 pgs		---
16	INT	SCHOOL - HALLWAY <i>Kyrie escapes AV closet as flashing red lights go on.</i>	DAY	0 1/8 pgs	1	---

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One Line Schedule - Bad Pixels (UCF)

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18	INT	SCHOOL - HALLWAY <i>Kyrie walks away with display and cables</i>	DAY	0 1/8 pgs	1	---
22	INT	SCHOOL - HALLWAY <i>Kyrie and Adena talk about the floppy disc info. Adena tells off a preppy guy.</i>	DAY	1 1/8 pgs	1, 3	---
35	INT	SCHOOL - HALLWAY <i>Adena drinks by herself in school hallway.</i>	NIGHT	0 2/8 pgs	3	---
42	INT	SCHOOL - HALLWAY <i>Kyrie walks down the hallway enthralled by her headphones' sound.</i>	DAY	0 3/8 pgs	1, 2, 3	---
47	INT	SCHOOL - HALLWAY <i>Adena asks Kyrie if she can come with to show her something.</i>	DAY	0 4/8 pgs	1, 3	---
85	INT	SCHOOL - HALLWAY <i>impromptu dance party</i>	NIGHT	0 1/8 pgs	1, 2, 14	---
86	INT	SCHOOL - HALLWAY <i>Hand held security footage of terrified party people.</i>	NIGHT	0 1/8 pgs	1, 2, 14	---
End of Day # 11 - Shoot				Tuesday, July 20, 2010	3 7/8 pages	
12	INT	SCHOOL - A/V CLOSET <i>Kyrie rummages AV closet.</i>	DAY	0 2/8 pgs	1	---
15	INT	SCHOOL - A/V CLOSET <i>Kyrie keeps rummaging the closet.</i>	DAY	0 2/8 pgs	1	---
6	INT	SCHOOL - A/V CLOSET <i>Adena gives kyrie the SKAM floppy disc.</i>	DAY	1 7/8 pgs	1, 3	---
23	INT	SCHOOL - A/V CLOSET <i>Adena and Kyrie drink in closet then kiss.</i>	DAY	0 5/8 pgs	1, 3	---
43	INT	SCHOOL - A/V CLOSET <i>Kyrie gives Adena her headphones making her convulse with ecstasy on the floor.</i>	DAY	0 5/8 pgs	3	---
46	INT	SCHOOL - A/V CLOSET <i>Adena receives a beeper message from SKAM.</i>	DAY	0 1/8 pgs	3	---
36	INT	TYLER'S ROOM <i>Tyler sees comstock tv speech for first time</i>	NIGHT	1 1/8 pgs	2	---
51	INT	TYLER'S ROOM <i>Tyler sees comstock speak again "remember life begins at ejaculation."</i>	NIGHT	0 2/8 pgs	2	---
56	INT	TYLER'S ROOM <i>Tyler listens to Kyrie's tape for the first time in pain.</i>	NIGHT	0 4/8 pgs	2	---
89	INT	TYLER'S ROOM <i>Tyler scribbles with marker on his tv screen over comstock's face (part of MONTAGE)</i>	NIGHT	0 1/8 pgs	2	---
End of Day # 12 - Shoot				Wednesday, July 21, 2010	5 6/8 pages	
108	INT	SKAM HQ - TUBEWAYS <i>Kyrie and tyler run, following the beeper's tracking dot.</i>		0 1/8 pgs	1, 2	---
110	INT	SKAM HQ - TUBEWAYS <i>Kyrie and Tyler realize they're running through sperm steam.</i>		0 5/8 pgs	1, 2	---
112	EXT	SKAM HQ - ENTRANCE <i>They open the Skam HQ entrance</i>	NIGHT	0 1/8 pgs	1, 2	---
99	EXT	SKAM HQ - TUBEWAYS <i>Adena turns in synthesizer to SKAM.</i>	NIGHT	0 5/8 pgs	3	---
54	EXT	JUNK HEAP <i>Wasted Adena tries to pee on Tyler's drum machine. Kyrie gives him the tape with the synth sound.</i>	NIGHT	2 0/8 pgs	1, 2, 3	---
End of Day # 13 - Shoot				Thursday, July 22, 2010	3 4/8 pages	
33	EXT	JUNK HEAP <i>Tyler plays beatpad by himself. his beats blend with the synth sounds from next scene.</i>	NIGHT	0 2/8 pgs	2	---
9	EXT	JUNK HEAP <i>Meet Tyler. He builds throwies and tosses them.</i>	NIGHT	0 3/8 pgs	2	---
20	EXT	JUNK HEAP <i>Kyrie and Tyler meet for the first time. She asks him for a fuse.</i>	DAY	1 4/8 pgs	1, 2	---
30	EXT	JUNK HEAP <i>Kyrie tells Tyler that the fuse didn't work, he offers to come over and help.</i>	DAY	0 7/8 pgs	1, 2	---

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One Line Schedule - Bad Pixels (UCF)

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93	EXT	JUNK HEAP <i>Tyler sits alone throwing throwies and notices kyrie around (part of lay low MONTAGE)</i>	NIGHT	0 1/8 pgs	1, 2	---
66	EXT	JUNK HEAP <i>Kyrie and Tyler have their first rehearsal.</i>	NIGHT	2 1/8 pgs	1, 2, 3	---
55	EXT	JUNK HEAP <i>Tyler makes some crazy beats. Adena and Kyrie make out.</i>	NIGHT	0 4/8 pgs	1, 2, 3	---
97	EXT	JUNK HEAP <i>Montage: Bad Pixels perform to a huge crowd.</i>	NIGHT	0 5/8 pgs	1, 2, 11	---
98	EXT	JUNK HEAP <i>The show gets cracked down by the government. Somebody steals the synth.</i>	NIGHT	0 6/8 pgs	1, 2, 3	---
End of Day # 14 - Shoot			Friday, July 23, 2010	7 1/8 pages		

Cast Day out of Days

Day out of Days - Cast - Bad Pixels (UCF)

Month/Day	06/24	07/06	07/07	07/08	07/09	07/10	07/11
Day of Week	Thu	Tue	Wed	Thu	Fri	Sat	Sun
Shooting Day		1	2	3	4	Off	Off
1. KYRIE		SW	W		W		
2. TYLER			SW		W		
3. ADENA			SW	W			
4. VALERIE				SW	WF		
5. COMSTOCK	SWF						
6. DON							
7. SYLVA				SW	WF		
8. PHIL							
Month/Day		07/12	07/13	07/14	07/15	07/16	07/17
Day of Week		Mon	Tue	Wed	Thu	Fri	Sat
Shooting Day		5	6	7	8	Off	9
1. KYRIE		W	W	W	W		W
2. TYLER		W	W	W	W		W
3. ADENA		W	W	W	W		
4. VALERIE							
5. COMSTOCK							
6. DON				SWF			
7. SYLVA							
8. PHIL					SW		WF
Month/Day		07/18	07/19	07/20	07/21	07/22	07/23
Day of Week		Sun	Mon	Tue	Wed	Thu	Fri
Shooting Day		Off	10	11	12	13	14
1. KYRIE			W	W	W	W	WF
2. TYLER			W	W	W	W	WF
3. ADENA			W	W	W	W	WF
4. VALERIE							
5. COMSTOCK							
6. DON							
7. SYLVA							
8. PHIL							

APPENDIX C: CHAIN OF TITLE

Chain of Title paperwork (Library of Congress Copyright Office - Form PA) is currently pending.

APPENDIX D: MUSIC SYNCHRONIZATION LICENSES

Bad Pixels currently features a temporary soundtrack with no Music Synchronization licenses.

APPENDIX E: CREDIT LIST

Cast

Cassondra Justo - Kyrie
Daniel Harris - Tyler
Lucy Caputi - Adena
Alexander Mrazek - Don
Nicole Thomas - Sylva
Katarina Higgins - Valerie
Timothy Powell - Comstock
Daryn Kahn - Phil

Crew

Alex Bowser - Director
Christopher Carullo - Producer
Brittney Nadya Grace - Associate Producer
Farah Abdou - Associate Producer
Jon Perez - Cinematographer
Edgar Jorge - First Assistant Director
Victoria Reynoso - Second Assistant Director
Kate Shults - Production Design
Jamie Hanson - Art Director
Kelly Palmer - Casting Director
Faith Clapp - Makeup
Brittany Ladolcetta - Special Effects Makeup
Alison Morris - Key Hair Stylist
Alina Nalivayko - Costume Design
Alex Bowser - Editor
Christopher Carullo - Editor
Tyler Cooley - Visual Effects
Zachary Beckler - Digital Asset Manager
Kaysee Paulk - Assistant Digital Asset Manager
Erik Strand - Sound Mixer
Joe Caulfield - Boom Operator
Christina SantaCruz - First Assistant Camera
Allyson Dickerson - Second Assistant Camera
Dan Watkins - Camera Operator
Delaney Schenker - Gaffer
Austin Boggs - Electrician
Geoffrey Gross - Electrician
Alex Lazin - Electrician
Dresdner Schenker - Electrician
Daniel Watkins - Key Grip
Patrick Sessoms - Grip
Nina Elder - Script Supervisor
Brianna Gaskin - Prop Master

Samuel Torres - Production Manager
David DeRienzo - Production Assistant
Mike Dris - Catering Manager
Steve Guarente - Catering Assistant
Steve Guarente - Production Assistant
Andrew Hernandez - Production Assistant
Anthony Annone - Art Production Assistant
Travis Mills - Art Production Assistant
Johnny Minns - Art Production Assistant
Max Moonstein - Props
Fernando Rosas - Art Production Assistant
Rachel Rosen - Art Production Assistant
Carissa Sechrist - Art Production Assistant
Angelina Smith - Art Production Assistant
Jasen Smith - Art Production Assistant
Andrew Tolbert - Art Production Assistant
Scott Yuken - Art Production Assistant
Doug Campbell - Art Production Assistant
Tricia Connelly - Art Production Assistant
Dustin Dern - Art Production Assistant
Kelly Gibbons - Art Production Assistant
Dan Guerrero - Art Production Assistant
Heath Lacy - Art Production Assistant
Sean Martin - Art Production Assistant

APPENDIX F: CALL SHEETS

The following pages contain the Call Sheets from the 14 days of production.

DAY/DATE: Tuesday / 07-06-10		CALL SHEET "BAD PIXELS"		CREW CALL: 9:00am BREAKFAST @ SET: 9:00am SHOOTING CALL: 12:00 pm/EST. WRAP: 8:30pm LUNCH: 3:00pm					
PRODUCTION DAY: 1 out of 14									
DIRECTOR: Alex Bowser									
1 st A.D.: Edgar Jorge		SUNRISE: -	SUNSET: -	MOON PHASE: -					
SET PHONE: 407-235-3592		WEATHER:							
PRODUCTION OFFICE: Center for Emerging Media 132-E 500 W Livingston St Orlando, FL 32801		SET LOCATION: Center for Emerging Media 500 W Livingston St Orlando, FL 32801		NEAREST HOSPITAL TO LOCATION: Florida Hospital East Orlando 601 E Rollins St Orlando, FL 32803 (407) 303-6600					
Quote of the Day:									
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast #	Page Count	Time Needed to Shoot	Start Shooting
INT. KYRIE'S ROOM	88, 90							1:30	12:00pm
INT. KYRIE'S ROOM	19, 21							1:30	1:30pm
INT. KYRIE'S ROOM	10, 28							1:30	4:00pm
INT. KYRIE'S ROOM	39, 8							1:30	5:30pm
INT. KYRIE'S ROOM	37, 34							1:30	7:00pm
***TOTAL NUMBER OF SCENES: 10 TOTAL NUMBER OF PAGES: 4 3/8 ***									
TALENT									
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Rehearsal	Into Make-Up	Ready on Set	SN/H/R/T/r/F	Notes
1	Kyrie	Cassandra Justo		11:00		11:00		SW	Bring Black Underwear
ATMOSPHERE:		SCENES NEEDED FOR:		CALL TIME:		WHERE TO REPORT TO:			
SPECIAL DEPARTMENT INSTRUCTIONS									
Art:		See 3 rd Page of call sheet							
Props:		See 3 rd page of call sheet							
Camera:									
Grip:		Bring gloves, wear shoes (no open toe shoes)							
Lighting:		Bring gloves, wear shoes (no open toe shoes)							
Locations:									
Make-up:		"Drenched in sweat," "face dripping with sweat"							
Production:									
Sound:									
Transportation:									
Wardrobe:									
ADVANCE SCHEDULE:									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Pages	Time	Set Location
INT KYRIES' ROOM	64								
INT KYRIE'S ROOM	69								
INT KYRIE'S ROOM	87								
INT KYRIE'S ROOM	52								
INT KYRIE'S ROOM	53								
***TOTAL NUMBER OF SCENES: 5 TOTAL NUMBER OF PAGES: 5 3/8 ***									

"Bad Pixels"				DAY 3 OF 3		06/24/2010	
				pre			
CREW CALLS							
Department/ Position	Name	Phone #	Call	Department/Position	Name	Phone #	Call
Production				Lighting			
Director	Alex Bowser	407-212-7795	9:00am	Gaffer	Delaney Schenker	352-895-8408	9:00am
Producer	Chris Carrullo	912-230-5013	9:00am	Electrician	Alex Lazin	407-687-1339	9:00am
Production Manager	Sam Torres	407-619-9467	9:00am	Electrician	Geoffrey Gross	407-451-0912	9:00am
				Electrician	Austin Boggs	407-461-4263	9:00am
				Electrician	Mike Reed	952-994-5349	9:00am
Associate Producer	Farah Abdou	352-342-2616	1:00pm	Grip			
Associate Producer	Brittney Nadya Grace	321-652-1294		Key Grip	Daniel Watkins	407-547-5078	9:00am
1st Assistant Director	Edgar Jorge	954-303-1601	9:00am	Grip	Dresdner Schenker	352-895-9432	9:00am
2nd Assistant Director	Vicky Reynoso	954-822-1073	9:00am	Grip	Jon Hohensee	786-493-3441	9:00am
				Grip	Patrick Sessoms	407-267-2515	9:00am
Production Assistant	David Derienzo	386-307-0971	9:00am	Sound			
Production Assistant				Mixer	Erik Strand	228-596-8670	10:00am
Production Assistant				Boom Op	Joe Cauffield	407-617-4293	10:00am
Production Assistant				Makeup/Wardrobe			
Script Supervisor	Nina Elder	407-697-9725	9:00am	Makeup Artist	Faith Clapp	321-578-2747	10:00am
DIM				Makeup Artist	Alison Morris	407-670-8012	
DIM	Zach Beckler	727-254-2608	10:00am	Costumer	Alina Nalivayko	954-461-8037	10:00am
DIM assistant	Kaysee Jay	321-298-2169	10:00am	Catering/Craft Service			
Camera				Craft Service	Mike Dris	727-439-0914	8:30am
Director of Photography	Jon Perez	407-583-7093	9:00am	Lunch Wrangler			
1st Assistant Camera	Christina Santacruz	305-979-2807	9:00am	MEALS:			
2nd Assistant Camera	Yson Lorane	863-258-6130	9:00am	Breakfast time ____ 9:00am ____ for ____ 28 ____ people			
Art				Lunch: time ____ 3:00pm ____ for ____ 29 ____ people			
Production Designer	Kate Shults	904-616-9655	9:00am				
Art PA							
Art PA							
Art PA							
LOCATION MAP & DIRECTIONS							
TO LOCATION FROM PRODUCTION OFFICE							
				<p>-Pull in through the gate at the end of the building (by loading dock) somebody will let you in.</p>			

DAY/DATE: Wednesday /07-07-10		CALL SHEET "BAD PIXELS"		CREW CALL: 9:00am BREAKFAST @ SET: 9:00am SHOOTING CALL: 10:30 am/EST. WRAP: 6:15pm LUNCH: 2:30pm					
PRODUCTION DAY: 2 out of 14									
DIRECTOR: Alex Bowser									
1 st A.D.: Edgar Jorge		SUNRISE: -	SUNSET: -	MOON PHASE: -					
SET PHONE: 407-235-3592		WEATHER: Partly Cloudy							
PRODUCTION OFFICE: Center for Emerging Media 132-E 500 W Livingston St Orlando, FL 32801		SET LOCATION: Center for Emerging Media 500 W Livingston St Orlando, FL 32801		NEAREST HOSPITAL TO LOCATION: Florida Hospital East Orlando 601 E Rollins St Orlando, FL 32803 (407) 303-6600					
Quote of the Day: "I don't wanna do it on the floor, let's do it on the bed." From Bowser to Perez.									
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast #	Page Count	Time Needed to Shoot	Start Shooting
KYRIE'S ROOM	64	5	Kyrie & Tyler decide to make a band	N	I	1, 2	5/8	1	10:30
KYRIE'S ROOM	69	5	They argue about using knob	N	I	1, 2	13/8	1:30	11:30
KYRIE'S ROOM	87	5	They decide to lay low	N	I	1, 2	1	1:30	1:00
KYRIE'S ROOM	52	5	Adena hang out pt. 1	N	I	1, 3	12/8	1:30	3:15
KYRIE'S ROOM	53	5	Adena hang out pt. 2	N	I	1, 3	11/8	1:30	4:45
TOTAL NUMBER OF SCENES: 5 TOTAL NUMBER OF PAGES: 538									
TALENT									
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Rehearsal	Into Make-Up	Ready on Set	SN/H/R/TR/F	Notes
1	Kyrie	Cassandra Justo		9:00am		9:15am	10:30pm	W	
2	Tyler	Daniel Harris		9:00am		9:15am	10:30pm	SW	
3	Adena	Lucy Caputi		1:30pm		1:30pm	3:15pm	SW	Fanny Pack
ATMOSPHERE:		SCENES NEEDED FOR:		CALL TIME:		WHERE TO REPORT TO:			
SPECIAL DEPARTMENT INSTRUCTIONS									
Art:									
Props:		Adena's Cup, Assembled Synthesizer							
Camera:		Set is already pre-lighted. Call time 9:45am							
Grip:		Bring gloves, wear shoes (no open toe shoes). Set is already pre-lighted							
Lighting:		Bring gloves, wear shoes (no open toe shoes). Set is already pre-lighted							
Locations:									
Make-up:									
Production:									
Sound:									
Transportation:									
Wardrobe:									
ADVANCE SCHEDULE:									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Pages	Time	Set Location
TOTAL NUMBER OF SCENES: TOTAL NUMBER OF PAGES:									

DAY/DATE: Thursday / 07-08-10		CALL SHEET "BAD PIXELS"		CREW CALL: 9:00am					
PRODUCTION DAY: 3 out of 14				BREAKFAST @ SET: 9:00am					
DIRECTOR: Alex Bowser				SHOOTING CALL: 12:00 pm / EST. WRAP: 6:30pm					
1st A.D.: Edgar Jorge		SUNRISE: -	SUNSET: -	MOON PHASE: -					
SET PHONE: 407-235-3592		WEATHER: Partly Cloudy							
PRODUCTION OFFICE: Center for Emerging Media 132-E 500 W Livingston St Orlando, FL 32801		SET LOCATION: Center for Emerging Media 500 W Livingston St Orlando, FL 32801		NEAREST HOSPITAL TO LOCATION: Florida Hospital East Orlando 601 E Rollins St Orlando, FL 32803 (407) 303-6600					
Quote of the Day: "Oh man, oh God, oh man, oh God, oh Man, oh God, OH MAN, OH GOD!!!!"									
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast #	Page Count	Time Needed to Shoot	Start Shooting
SKAM HQ	82	5	All agents are MIA	N	I	4, 7	3/8	30	12:pm
SKAM HQ	96	5	Valerie orders Adena to steal Synth	N	I	4, 7	3/8	30	12:30
SKAM HQ	104	5	Valerie and Sylva hack Synth	N	I	4, 7	1/8	20	1:00
SKAM HQ	105	5	Sylva switches the Synth on	N	I	4, 7	1/8	20	1:20
SKAM HQ	109	5	SKAM finishes prepping masterplan	N	I	4, 7	3/8	30	1:40
SKAM HQ	111	5	Sylva and Valerie apply war paint	N	I	4, 7	1/8	20	2:10
SKAM HQ	75	5	SKAM finds out that Kyrie is in band	N	I	4, 7	1	1:00	3:30
SKAM HQ	50	5	SKAM talks to Kyrie & notice board	N	I	4, 7	1 1/8	1:00	4:30
SKAM HQ	45	5	Meet SKAM	N	I	4, 7	1 2/8	1:00	5:30
***TOTAL NUMBER OF SCENES: 9 TOTAL NUMBER OF PAGES: 478 ***									
TALENT									
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Rehearsal	Into Make-Up	Ready on Set	SN/H/R/TR/F	Notes
4	Valerie	Katarina Higgins		11:00am		11:00am	12:00pm	SW	
7	Sylva	Nicole Thomas		11:00am		11:00am	12:00pm	SW	
ATMOSPHERE:		SCENES NEEDED FOR:		CALL TIME:		WHERE TO REPORT TO:			
SPECIAL DEPARTMENT INSTRUCTIONS									
Set Dressing:	SKAM Chair, Computer, Table.								
Props:	Assembled Synthesizer								
Camera:	Pre-lighting in the morning.								
Grip:	Pre-lighting in the morning. Bring work gloves, wear shoes (no open-toe shoes)								
Lighting:	Pre-lighting in the morning. Bring work gloves, wear shoes (no open-toe shoes)								
Locations:									
Make-up:	Bring war paint								
Production:									
Sound:									
Transportation:									
Wardrobe:									

DAY/DATE: Thursday / 07-09-10		CALL SHEET "BAD PIXELS"		CREW CALL: 9:00am					
PRODUCTION DAY: 4 out of 14				BREAKFAST @ SET: 8:30am					
DIRECTOR: Alex Bowser				SHOOTING CALL: 10:00 am/EST. WRAP: 7:15pm					
1st A.D.: Edgar Jorge		SUNRISE: -	SUNSET: -	MOON PHASE: -					
SET PHONE: 407-235-3592		WEATHER: Mostly Sunny							
PRODUCTION OFFICE: Center for Emerging Media 132-E 500 W Livingston St Orlando, FL 32801		SET LOCATION: Center for Emerging Media 500 W Livingston St Orlando, FL 32801		NEAREST HOSPITAL TO LOCATION: Florida Hospital East Orlando 601 E Rollins St Orlando, FL 32803 (407) 303-5600					
Quote of the Day: "Is that a duck quawking?"									
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast #	Page Count	Time Needed to Shoot	Start Shooting
SKAM HQ	45	5	Meet SKAM	N	I	4, 7	11/8	1:30	10:00
SKAM HQ	50	5	They Talk to Kyrie for first time	N	I	4, 7	12/8	1:30	11:30
SKAM HQ	59	5	Girls report bad news	N	I	4, 7	12/8	1:30	1:00
SKAM HQ	65	5	They examine picture of Kyrie	N	I	4, 7	13/8	1:30	3:30
SKAM HQ	113	5	Cumshot heard around the world	N	I	1, 2	5/8	45	5:00
SKAM HQ	114	5	Bad Pixels play for largest audience	N	I	1, 2	13/8	1:30	5:45
***TOTAL NUMBER OF SCENES: 6 TOTAL NUMBER OF PAGES: 7 ***									
TALENT									
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Rehearsal	Into Make-Up	Ready on Set	SW/H/R/TR/F	Notes
4	Valerie	Katarina Higgins		9:00am		9:15am	10:00am	WF	
7	Sylva	Nicole Thomas		9:00am		9:15am	10:00am	WF	
1	Kyrie	Cassandra Justo		4:00pm		4:10pm	5:00pm	W	
2	Tyler	Daniel Harris		4:00pm		4:10pm	5:00pm	W	
ATMOSPHERE:									
		SCENES NEEDED FOR:		CALL TIME:		WHERE TO REPORT TO:			
SPECIAL DEPARTMENT INSTRUCTIONS									
Set Dressing:									
Props:	Assembled Synthesizer, electronic beat pad, throwies								
Camera:	Set is already pre-lit.								
Grip:	Set is already pre-lit. Check specific call times to see if you have to come.								
Lighting:	Set is already pre-lit. Check specific call times to see if you have to come.								
Locations:									
Make-up:	Bring war paint for 113 and 114								
Production:									
Sound:									
Transportation:									
Wardrobe:									

DAY/DATE: Monday 7-12-10		CALL SHEET "BAD PIXELS"		CREW CALL: 9:00AM					
PRODUCTION DAY: 5 OUT OF 14				BREAKFAST @ SET: 9:00AM					
DIRECTOR: Alex Bowser				SHOOTING CALL: 10:30AM/ Est. wrap 8:30PM					
1st A.D.: Edgar Jorge		SUNRISE: -	SUNSET: -	MOON PHASE: -					
SET PHONE: 407-235-3592		WEATHER: Windy, 75 high, 55 low							
PRODUCTION OFFICE: Center for Emerging Media 500 W Livingston St Orlando, FL 32801		SET LOCATION: Center for Emerging Media 500 W Livingston St Orlando, FL 32801		NEAREST HOSPITAL TO LOCATION: Florida Hospital East Orlando 601 E Rollins St Orlando, FL 32803 (407) 303-6600					
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	DN	VE	Cast #	Page Count	Time Needed to Shoot	Shooting Time
KYRIE'S ROOM	58	5	Tyler shows Kyrie's his knob	N	I	1,2	7/8	1:00	10:30am
KYRIE'S ROOM	60	5	Back to Tyler's knob. Orgasm.	N	I	1,2	2 1/8	2:00	11:30am
KYRIE'S ROOM	100	5	They realize synth is stolen	N	I	1,2	2/8	30	1:30pm
KYRIE'S ROOM	61	5	They orgasm for second time	N	I	1,2	1 1/8	1:00	2:00pm
KYRIE'S ROOM	62	5	They watch WOP Daddy.	N	I	1,2	1 4/8	1:30	4:00pm
KYRIE'S ROOM	102	5	Adena says she stole synth	N	I	1,2,3	1 5/8	1:30	5:30
***TOTAL NUMBER OF SCENES: 6 TOTAL NUMBER OF PAGES: **7 4/8*									
TALENT									
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	SAW/H/R/T/r/F	Notes
1	Kyrie	Cassandra Justo		9:00am		9:15am	10:30am	W	
2	Tyler	Daniel Harris		9:00am		9:15am	10:30am	W	
3	Adena	Lucy Caputi		4:15pm		4:30pm	5:30pm	W	
ATMOSPHERE:		SCENES NEEDED FOR:		CALL TIME:		WHERE TO REPORT TO:			
SPECIAL DEPARTMENT INSTRUCTIONS									
Art:									
Props:		Assembled Synthesizer, laser disc player, laser disc, stereo							
Camera:		Quick relighting in the morning.							
Grip:		Quick relighting in the morning.							
Lighting:		Quick relighting in the morning.							
Locations:									
Make-up:									
Production:		Closed set at moments							
Sound:									
Transportation:									
Wardrobe:									

DAY/DATE: Tuesday 7-13-10		CALL SHEET "BAD PIXELS"		CREW CALL: 9:00AM					
PRODUCTION DAY: 6 OUT OF 14				BREAKFAST @ SET: 9:00AM					
DIRECTOR: Alex Bowser				SHOOTING CALL: 10:30AM/ Est. wrap 8:30PM					
1st A.D.: Edgar Jorge		SUNRISE: -	SUNSET: -	MOON PHASE: -					
SET PHONE: 407-235-3592		WEATHER: Scattered T- Storms, High 93, Low 76							
PRODUCTION OFFICE: Center for Emerging Media 500 W Livingston St Orlando, FI 32801		SET LOCATION: Center for Emerging Media 500 W Livingston St Orlando, FI 32801		NEAREST HOSPITAL TO LOCATION: Florida Hospital East Orlando 601 E Rollins St Orlando, FI 32803 (407) 303-6600					
Quote of the Day: "Are there any dirty words that start with a Y?"									
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	DN	VE	Cast #	Page Count	Time Needed to Shoot	Shooting Time
KYRIE'S ROOM	49	5	SKAM talks to Kyrie 1st time	N	I	1,3	1 1/8	1:00	10:30am
KYRIE'S ROOM	26	5	Adena spends the night pt. 1	N	I	1,3	1	1:00	11:30am
KYRIE'S ROOM	27	5	Adena spends the night pt. 2	N	I	1,3	1 1/8	1:30	12:30pm
KYRIE'S ROOM	4	5	Kyrie tries to get off	N	I	1	6/8	30	2:00pm
KYRIE'S ROOM	31	5	Tyler fixes Synth. Kyries synthgasm	N	I	1,2	2 4/8	2:00	3:30pm
***TOTAL NUMBER OF SCENES: 5 TOTAL NUMBER OF PAGES: ***6 4/8									
TALENT									
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	SW/HR/Tr/F	Notes
1	Kyrie	Cassandra Justo		9:00am		9:15am	10:30am	W	
2	Tyler	Daniel Harris		3:00pm		3:15pm	4:00pm	W	
3	Adena	Lucy Caputi		9:00am		9:15am	10:30am	W	
ATMOSPHERE: SCENES NEEDED FOR: CALL TIME: WHERE TO REPORT TO:									
SPECIAL DEPARTMENT INSTRUCTIONS									
Art:									
Props:	Assembled Synthesizer, laser disc player, laser disc, stereo								
Camera:	Set is already pre-lit								
Grip:	Set is already pre-lit								
Lighting:	Set is already pre-lit								
Locations:									
Make-up:									
Production:									
Sound:									
Transportation:									
Wardrobe:									

Advanced Schedule: July 14: DON'S LAB: 29, 81, 91, 116, 101, EXT SCHOOL: 57 Total Pages: 5 3/8

DAY/DATE: Wednesday 7/14/10		CALL SHEET "BAD PIXELS"			CREW CALL: 9:00am <small>BREAKFAST @ SET: 9:00am SHOOTING CALL: 11:00am/ Est. Wrap: 8:00pm LUNCH: 3:00pm</small>				
PRODUCTION DAY: 7 OF 14									
DIRECTOR: Alex Bowser									
1st A.D.: Edgar Jorge		SUNRISE:	SUNSET:	MOON PHASE:					
SET PHONE: 407-235-3592		WEATHER: Afternoon T-Storms							
PRODUCTION OFFICE: Center for Emerging Media 500 W Livingston St. Orlando, FL 32801		SET LOCATION: Center for Emerging Media 500 W Livingston St. Orlando, FL 32801			NEAREST HOSPITAL TO LOCATION: Florida Hospital East Orlando 601 E Rollins St. Orlando, FL 32803 (407) 303-5600				
<i>Quote of the Day: "Watch out for the Beest BUZZZ ZZZ ZZZ ZZZ ZZZ ZZZ ZZZ ZZZ!!!!!"</i>									
SHOOTING SCHEDULE									
Scripted Location	Scene #	Description	DN	VE	Cast #	Page Count	Time Needed to Shoot	Shooting Time	
DON'S LAB	29	Meet Don. Talks to Kyrie	N	I	6	7/8	1:00	10:30am	
DON'S LAB	81	Cornstock and Don talk	N	I	6	6/8	1:00	11:30am	
DON'S LAB	91	Don knocks tubes out of place	N	I	6	1/8	30	12:30pm	
DON'S LAB	116	Don survived	N	I	6	5/8	30	1:30pm	
DON'S LAB	101	Don & Kyrie talk 2nd time	N	I	6	7/8	1:00	2:00pm	
SCHOOL	57	Penis only entrance.	N	I	1,2,3	2 1/8	2:30	4:00pm	
***TOTAL NUMBER OF SCENES: 6 TOTAL NUMBER OF PAGES: *** 6/8									
TALENT									
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	SW/H/R/T/F	Notes
5	Don	Alex Mrazek		10:00am		10:05am		SWF	
1	Kyrie	Cassondra Justo		1:00pm		1:05am		W	
2	Tyler	Daniel Harris		1:00pm		1:05am		W	
3	Adena	Lucy Caputi		1:00pm		1:05am		W	
ATMOSPHERE:									
SCENES NEEDED FOR:					CALL TIME:			WHERE TO REPORT TO:	
SPECIAL DEPARTMENT INSTRUCTIONS									
Art:	Black and barren wall, and strange circle lined w/ white LED lights, switchboard of Hanging Tubes, Y-Accumulation								
Props:	Assembled Synthesizer, filled Cornstock cups, tubes, white sludge								
Camera:	Prelighting at 9am morning and at 4pm								
Grip:	Prelighting at 9am morning and at 4pm								
Lighting:	Prelighting at 9am morning and at 4pm								
Locations:									
Make-up:									
Production:									
Sound:	Goldfish sound								
Transportation:									
Wardrobe:	Belt, Don (eye wear), Fanny Pack (ADENA)								
ADVANCE SCHEDULE: Day 8 07/15/2010									
Scripted Location	Scene #	Shots	Description	D/N	VE	Cast	Pages	Time	Set Location
EXT.-STREETS	94	5	Kyrie and Tyler are recorded	N	I	1,2	4/8		SOUND STAGE
EXT.-STREETS	67	5	Kyrie & Tyler perform in streets	N	I	1,2	5/8		SOUND STAGE
EXT.-STREETS	68	5	Phil Invites them 2 play cryobank	N	I	1,2,8	1 1/8		SOUND STAGE
EXT.-TRANSPORT	92	5	Closed notice on transport	N	I	1	1/8		SOUND STAGE
EXT.-TRANSPORT	103	5	Running up to transport Montage	N	I	1,2	1/8		SOUND STAGE
***TOTAL NUMBER OF SCENES: TOTAL NUMBER OF PAGES: ***									

DAY/DATE: Thursday 7/15/10		CALL SHEET "BAD PIXELS"		CREW CALL: 9:00am BREAKFAST @ SET: 9:00am SHOOTING CALL: 11:00am/ Est. Wrap: 6:00pm LUNCH: 3:00pm					
PRODUCTION DAY: 8 OF 14									
DIRECTOR: Alex Bowser									
1 st A.D.: Edgar Jorge		SUNRISE:	SUNSET:	MOON PHASE:					
SET PHONE: 407-235-3592		WEATHER: Afternoon T-Storms high 92/ low 77							
PRODUCTION OFFICE: Center for Emerging Media 500 W Livingston St. Orlando, FL 32801		SET LOCATION: Center for Emerging Media 500 W Livingston St. Orlando, FL 32801		NEAREST HOSPITAL TO LOCATION: Florida Hospital East Orlando 601 E Rollins St. Orlando, FL 32803 (407) 303-5600					
Quote of the Day: "You can't direct a scene if you're blowing semen from a tube!"									
SHOOTING SCHEDULE									
Scripted Location	Scene #	Description	D/N	I/E	Cast #	Page Count	Time Needed to Shoot	Shooting Time	
TRANSPORT	7	Kyrie sees throwles from the window	N	I	1	3/8	30	12:00pm	
TRANSPORT	25	Adena&Kyrie inside transport kissing	N	I	1, 3	4/8	30	12:30pm	
TRANSPORT	38	Kyrie stops transport unit & heads home	N	I		4/8	30	1:00	
TRANSPORT	40	Kyrie listening 2 tape & enjoys herself	N	I	1	2/8	30	1:30	
TRANSPORT	48	Adena seeking Kyries attention	N	I	1, 3	2/8	30	2:00	
TRANSPORT	41	Security guards watch Kyrie	N	I		1/8	30	2:30	
SKAM HQ- ENTRANCE	112	They open the entrance	N	E	1, 2	1/8	30	4:45	
SKAM HQ- ENTRANCE	99	Adena turns the synthesizer in	N	E	3	5/8	30	5:15	
TRANSPORT	92	Kyrie sees closed notice on transport	N	E	1	1/8	30	3:45	
TRANSPORT	103	Kyrie and Tyler run and stop.	N	E	1, 2	1/8	30	4:15	
STREETS	68	Phil invites them to play at cryobank	N	E	1, 2, 3	1 1/8	1:00	5:45	
STREETS	67	They perform for the first time	N	E	1, 2	5/8	1:00	6:45	
STREETS	94	They find out they're being remixed	N	E	1, 2	4/8	1:00	7:45	
***TOTAL NUMBER OF SCENES: 14 TOTAL NUMBER OF PAGES: ***5 4/8									
TALENT									
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	SW/H/R/T/r/F	Notes
1	Kyrie	Cassandra Justo		9:00				W	
2	Tyler	Daniel Harris		9:00				W	
3	Adena	Lucy Caputi		9:00				W	
8	Phil	Daryn Kahn		4:45				SW	
ATMOSPHERE:			15	SCENES NEEDED FOR:	67, 94	CALL TIME:	5:30	WHERE TO REPORT TO:	
SPECIAL DEPARTMENT INSTRUCTIONS									
Art:									
Props:									
Camera:									
Grip:									
Lighting:									
Background extras:									
Make-up:									
Production:									
Sound:									
Transportation:									
Wardrobe:									
ADVANCE SCHEDULE: Day 8 07/15/2010									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Page s	Time	Set Location
CYROBANK BACKSTAGE	77	5	MC C High five. Bad pixels up	N	I	1,2,8,11	2/8		SOUND STAGE
CYROBANK BACKSTAGE	79	5	Praise by fans, Phil offers show	N	I	1,2,8	6/8		SOUND STAGE
CYROBANK	83	5	Cryobank closed. Phil is yelled at	N	I	5,8	7/8		SOUND STAGE
CYROBANK	84	5	Atties convince for an impromptu	N	I	1,2,14,17	6/8		SOUND STAGE
CYROBANK	106	5	Running past cock cock Montage	N	I	1,2	1/8		SOUND STAGE
***TOTAL NUMBER OF SCENES: 8 TOTAL NUMBER OF PAGES: 6 4/8 ***									

DAY/DATE: Friday 7/17/10		CALL SHEET "BAD PIXELS"		CREW CALL: 9:00am					
PRODUCTION DAY: 9 OF 14				BREAKFAST @ SET: 12:00pm					
DIRECTOR: Alex Bowser				SHOOTING CALL: 12:00pm/ EST Wrap: 7:00pm					
1st A.D.: Edgar Jorge		SUNRISE:	SUNSET:	MOON PHASE:					
SET PHONE: 407-235-3592		WEATHER: Afternoon T-Storms high 92/ low 77							
PRODUCTION OFFICE: Center for Emerging Media 500 W Livingston St. Orlando, FL 32801		SET LOCATION: Center for Emerging Media 500 W Livingston St. Orlando, FL 32801		NEAREST HOSPITAL TO LOCATION: Florida Hospital East Orlando 601 E Rollins St. Orlando, FL 32803 (407) 303-5600					
Quote of the Day: "3, 2, 1, Twist the KNOBI"									
SHOOTING SCHEDULE									
Scripted Location	Scene #	Description	D/N	I/E	Cast #	Page Count	Time Needed to Shoot	Shooting Time	
CRYOBANK	83	Phil gets scolded by Comstock	N	E	8	7/8	40min	12:00	
CRYOBANK	79	Phil offers them another show	N	E	1,2,8	6/8	40min	12:40	
CRYOBANK	84	They decide to throw impromptu party	N	E	1,2	6/8	30min	1:10	
CRYOBANK	76	MC C-Bag hands them cups	N	E	1,2,11	2/8	50min	1:40	
CRYOBANK	77	They enter Cryobank and talk to Phil	N	I	1,2,8	1 7/8	1:30h	3:30	
CRYOBANK	78	Bad Pixels perform for the first time	N	I	1,2	2 1/8	1:00h	5:00	
CRYOBANK	80	Bad Pixels performance montage	N	I	1,2	4/8	1:00h	6:00	
***TOTAL NUMBER OF SCENES: 8 TOTAL NUMBER OF PAGES: ***6 4/8									
TALENT									
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	SAW/H/R/Tr/F	Notes
8	Phil	Daryn Kahn		11:00		11:30	12:30pm	WF	
1	Kyrie	Cassandra Justo		11:30		12:00	1:00pm	W	
2	Tyler	Daniel Harris		11:30		12:00	1:00pm	W	
11	MC C-Bag	Tom Hurter		12:00		12:30	1:30pm	SWF	
ATMOSPHERE: 25			SCENES NEEDED FOR: 79, 76, 77, 78, 80, 84	CALL TIME: 2:00pm	WHERE TO REPORT TO:		Vicky Reynoso, by the soundstage door		
SPECIAL DEPARTMENT INSTRUCTIONS									
Art:									
Props:		Assembled Synthesizer, Drum Machine, Beat Pads.							
Camera:		Prelighting at 10:00am							
Grip:		Prelighting at 10:00am							
Lighting:		Prelighting at 10:00am							
Background extras:		25							
Make-up:									
Production:									
Sound:									
Transportation:									
Wardrobe:		Fanny Pack (ADENA), Kyrie & Tyler Performance clothes, Phil's Clothes							
ADVANCE SCHEDULE: SUNDAY									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Page s	Time	Set Location
WEEKEND			BUILD DAY						
***TOTAL NUMBER OF SCENES: 8 TOTAL NUMBER OF PAGES: 6 4/8 ***									

DAY/DATE: Friday 7/19/10		CALL SHEET "BAD PIXELS"		CREW CALL: 9:00am BREAKFAST @ SET: 8:30pm SHOOTING CALL: 12:00pm/ EST Wrap: 7:30pm LUNCH: 3:00pm					
PRODUCTION DAY: 10 OF 14									
DIRECTOR: Alex Bowser									
1 st A.D.: Edgar Jorge		SUNRISE:	SUNSET:	MOON PHASE:					
SET PHONE: 407-235-3592		WEATHER: Partly Cloudy high 92/ low 77							
PRODUCTION OFFICE: Center for Emerging Media 500 W Livingston St. Orlando, FL 32801		SET LOCATION: Center for Emerging Media 500 W Livingston St. Orlando, FL 32801		NEAREST HOSPITAL TO LOCATION: Florida Hospital East Orlando 601 E Rollins St. Orlando, FL 32803 (407) 303-5600					
Quote of the Day: "I've got all this facebook invitations... suck it!"									
SHOOTING SCHEDULE									
Scripted Location	Scene #	Description	D/N	I/E	Cast #	Page Count	Time Needed to Shoot	Shooting Time	
STREETS	30	Tyler sees Cornstock propaganda	N	E	1	2/8	30	12:00pm	
STREETS	70	They interview Muscles	N	E	1,2	5/8	30	12:30pm	
STREETS	72	They interview Salutorian	N	E	1,2	4/8	30	1:00pm	
STREETS	73	They interview Tech Ranger	N	E	1,2	1 1/8	1:00	1:30pm	
STREETS	74	They alternate asking the question	N	E	1,2	5/8	30	2:30pm	
STREETS	106	Kyrie and Tyler run (part of MONTAGE)	N	E	1,2	1/8	30	4:00pm	
STREETS	95	They hand out flyers and put up posters	N	E	1,2	2/8	30	4:30pm	
STREETS	24	Kyrie and Adena run hand in hand	N	E	1,3	1/8	30	5:00pm	
SCHOOL-CELL	17	Kyrie tears malfunctioning display unit	N	I	1,3	1/8	30	5:30pm	
SCHOOL-CELL	2	Kyrie looks at male propaganda	N	I	1	3/8	30	6:00pm	
SCHOOL-CELL	44	Kyrie looks at SKAM documents	N	I	1	1/8	30	6:30pm	
SCHOOL-CELL	14	Displays inside cells malfunction	N	I		1/8	30	7:00pm	
***TOTAL NUMBER OF SCENES: 12 TOTAL NUMBER OF PAGES: ***4 5/8									
TALENT									
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	SAW/H/R/Tr/F	Notes
2	Tyler	Daniel Harris		11:00am		11:00am	12:00pm	W	
1	Kyrie	Casson dra Justo		11:30am		11:30am	12:30pm	W	
3	Adena	Lucy Caputi		4:00pm		4:00am	5:00	W	
ATMOSPHERE:			SCENES NEEDED FOR:	CALL TIME:	WHERE TO REPORT TO:				
SPECIAL DEPARTMENT INSTRUCTIONS									
Art:		Adena's Cup, Bad Pixels poster, Cornstock cups, flyers, headphones, hunks of circuitry and wire, malfunctioning display unit, portable cassette player, propaganda posters.							
Props:									
Camera:		Prelighting at 9:00am							
Grip:		Prelighting at 9:00am							
Lighting:		Prelighting at 9:00am							
Background extras:									
Make-up:									
Production:									
Wardrobe:		Fanny Pack (ADENA), Kyrie & Tyler Performance, and normal clothes.							
ADVANCE SCHEDULE: SUNDAY									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Page s	Time	Set Location
SCHOOL-HALLWAY	1			N	I				
SCHOOL-HALLWAY	3			N	I				
SCHOOL-HALLWAY	5			N	I				
SCHOOL-HALLWAY	11			N	I				
SCHOOL-HALLWAY	13			N	I				
***TOTAL NUMBER OF SCENES: 13 TOTAL NUMBER OF PAGES: 3 7/8 ***									

DAY/DATE: Friday 7/20/10		CALL SHEET "BAD PIXELS"		CREW CALL: 9:00am BREAKFAST @ SET: 8:30pm SHOOTING CALL: 12:00pm/ EST Wrap: 8:30pm LUNCH: 3:00pm					
PRODUCTION DAY: 11 OF 14									
DIRECTOR: Alex Bowser									
1 st A.D.: Edgar Jorge		SUNRISE:	SUNSET:	MOON PHASE:					
SET PHONE: 407-235-3592		WEATHER: Partly Cloudy							
PRODUCTION OFFICE: Center for Emerging Media 500 W Livingston St. Orlando, FL 32801		SET LOCATION: Center for Emerging Media 500 W Livingston St. Orlando, FL 32801		NEAREST HOSPITAL TO LOCATION: Florida Hospital East Orlando 601 E Rollins St. Orlando, FL 32803 (407) 303-5600					
Quote of the Day: "Give me my money... bitch!" - Bag Lady									
SHOOTING SCHEDULE									
Scripted Location	Scene #	Description	D/N	I/E	Cast #	Page Count	Time Needed to Shoot	Shooting Time	
SCHOOL HALLWAY	1	Meet Kyrie. She walks down school hallway	N	I	1	1/8	15	12:00pm	
SCHOOL HALLWAY	11	Kyrie steps into AV closet; rummages it	N	I	1	1/8	15	12:15pm	
SCHOOL HALLWAY	16	Kyrie escapes AV closet while lights flash	N	I	1	1/8	15	12:30pm	
SCHOOL HALLWAY	18	Kyrie walks away with display and cables	N	I	1	1/8	15	12:45pm	
SCHOOL HALLWAY	3	Meet Adena. She watches her walk down hallway	N	I	1,3	2/8	15	1:00pm	
SCHOOL HALLWAY	5	Adena meets Kyrie for the first time	N	I	1,3	3/8	15	1:15pm	
SCHOOL HALLWAY	36	Adena drinks by herself in hallway	N	I	3	2/8	15	1:30pm	
SCHOOL HALLWAY	42	Kyrie in hallway with headphones	N	I	1,2,3	3/8	15	1:45pm	
SCHOOL HALLWAY	47	Adena asks to show her something	N	I	1,3	4/8	45	2:00pm	
SCHOOL HALLWAY	22	Adena and Kyrie talk about floppy disks. Adena tells off a preppy guy	N	I	1,3	1 1/8	1:30	3:45pm	
SCHOOL HALLWAY	13	Red emergency lights flash in AV closet	N			2/8	15	5:15pm	
SCHOOL HALLWAY	85	Impromptu dance party	N	I	1,2,14	1/8	30	5:30pm	
SCHOOL HALLWAY	86	Footage of terrified party people	N		1,2,14	1/8	30	6:00pm	
***TOTAL NUMBER OF SCENES: 13 TOTAL NUMBER OF PAGES: ***3 7/8									
TALENT									
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	SAW/H/R/T/r/F	Notes
1	Kyrie	Cassandra Justo		11:00am		11:00am	12:00pm	W	
3	Adena	Lucy Caputi		12:00pm		12:00pm	1:00	W	
2	Tyler	Daniel Harris		12:45pm		12:45pm	1:45pm	W	
ATMOSPHERE: 10		SCENES NEEDED FOR:	85, 86	CALL TIME:	5:30	WHERE TO REPORT TO:		Kelly Palmer or Vicky Reynoso at the production office	
SPECIAL DEPARTMENT INSTRUCTIONS									
Art:									
Props:		Adena's Cup, cables, floppy disc, headphones, malfunctioning display unit, portable cassette player, pulled cable							
Camera:		Prelighting at 9:00am							
Grip:		Prelighting at 9:00am							
Lighting:		Prelighting at 9:00am							
Background extras:									
Make-up:									
Production:									
Wardrobe:		Fanny Pack (ADENA), Kyrie & Tyler Performance, and normal clothes.							
ADVANCE SCHEDULE: SUNDAY									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Page s	Time	Set Location
SCHOOL-AV CLOSET	6		Adena gives Kyrie the floppy disk	N	I				
SCHOOL-AV CLOSET	15		Kyrie continues to rummage	N	I				
SCHOOL-AV CLOSET	12		Kyrie rummages AV closet	N	I				
SCHOOL-AV CLOSET	23		Kyrie and Adena drink and kiss	N	I				
SCHOOL-AV CLOSET	43			N	I				
***TOTAL NUMBER OF SCENES: 10 TOTAL NUMBER OF PAGES: 5 6/8 ***									

DAY/DATE: Friday 7/21/10		CALL SHEET "BAD PIXELS"		CREW CALL: 9:00am BREAKFAST @ SET: 8:30pm SHOOTING CALL: 12:00pm/ EST Wrap: 8:30pm LUNCH: 3:00pm					
PRODUCTION DAY: 12 OF 14									
DIRECTOR: Alex Bowser									
1st A.D.: Edgar Jorge		SUNRISE:	SUNSET:	MOON PHASE:					
SET PHONE: 407-235-3592		WEATHER: Partly Cloudy high of 94, low of 76							
PRODUCTION OFFICE: Center for Emerging Media 500 W Livingston St. Orlando, FL 32801		SET LOCATION: Center for Emerging Media 500 W Livingston St. Orlando, FL 32801		NEAREST HOSPITAL TO LOCATION: Florida Hospital East Orlando 601 E Rollins St. Orlando, FL 32803 (407) 303-5600					
Quote of the day "This room is a knob fest"									
SHOOTING SCHEDULE									
Scripted Location	Scene #	Description	D/N	I/E	Cast #	Page Count	Time Needed to Shoot	Shooting Time	
SCHOOL AV CLOSET	12	Kyrie rummages the AV closet	N	I	1	2/8	20	12:00pm	
SCHOOL AV CLOSET	15	Kyrie keeps rummaging the closet	N	I	1	2/8	20	12:20pm	
SCHOOL AV CLOSET	6	Adena gives Kyrie SKAM Floppy disk	N	I	1, 3	1 7/8	1:00	12:40pm	
SCHOOL AV CLOSET	23	Adena and Kyrie drink in closet then kiss	N	I	1, 3	5/8	30	1:40pm	
SCHOOL AV CLOSET	43	Kyrie gives Adena the headphones making her convulse with ecstasy	N	I	1, 3	5/8	30	2:10pm	
SCHOOL AV CLOSET	46	Adena gets a beeper message from SKAM	N	I	3	1/8	20	2:40pm	
TYLER'S ROOM	36	Tyler sees COMSTOCK speech for 1st time	N	I	2	1 1/8	1:00	4:00pm	
TYLER'S ROOM	51	"Remember life begins at ejaculation"	N	I	2	2/8	20	5:00pm	
TYLER'S ROOM	56	Tyler listens to Kyrie's tape for the first time & in pain	N	I	2	4/8	30	5:20pm	
TYLER'S ROOM	89	Tyler scribbles over COMSTOCK face	N	I	2	1/8	20	5:50pm	
***TOTAL NUMBER OF SCENES: 10 TOTAL NUMBER OF PAGES: ***6 6/8									
TALENT									
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	SAW/H/R/Tr/F	Notes
1	Kyrie	Cassandra Justo		11:00am		11:00am	12:00pm	W	
3	Adena	Lucy Caputi		11:00am		11:30am	12:40pm	W	
2	Tyler	Daniel Harris		2:30pm		2:45pm	4:00pm	W	
ATMOSPHERE:		SCENES NEEDED FOR:		CALL TIME:		WHERE TO REPORT TO:			
SPECIAL DEPARTMENT INSTRUCTIONS									
Art:									
Props: Adena's Cup, cables, floppy disc, headphones, portable cassette player, pulled cable									
Camera: Prelighting at 9:00am									
Grip: Prelighting at 9:00am									
Lighting: Prelighting at 9:00am									
Background extras:									
Make-up:									
Production:									
Wardrobe: Fanny Pack (ADENA), Kyrie & Tyler Performance, and normal clothes.									
ADVANCE SCHEDULE: SUNDAY									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Page s	Time	Set Location
SKAM HQ - TUBEWAYS	108		Kyrie & Tyler run; beeping tracks	N	I				
SKAM HQ - TUBEWAYS	110		Running through sperm steam	N	I				
SKAM HQ - TUBEWAYS	112		Open to SKAM HQ entrance	N	I				
SKAM HQ - TUBEWAYS	99		Adena turns in synth to SKAM	N	I				
SKAM HQ - TUBEWAYS	9		Meet Tyler. Builds throwies	N	I				
***TOTAL NUMBER OF SCENES: 9 TOTAL NUMBER OF PAGES: 6 4/8 ***									

DAY/DATE: Friday 7/22/10		CALL SHEET "BAD PIXELS"		CREW CALL: 9:00am BREAKFAST @ SET: 8:30pm SHOOTING CALL: 12:00pm/ EST Wrap: 7:30pm LUNCH: 3:00pm					
PRODUCTION DAY: 13 OF 14									
DIRECTOR: Alex Bowser									
1st A.D.: Edgar Jorge		SUNRISE:	SUNSET:	MOON PHASE:					
SET PHONE: 407-235-3592		WEATHER: Partly Cloudy high of 94, low of 76							
PRODUCTION OFFICE: Center for Emerging Media 500 W Livingston St. Orlando, FL 32801		SET LOCATION: Center for Emerging Media 500 W Livingston St. Orlando, FL 32801		NEAREST HOSPITAL TO LOCATION: Florida Hospital East Orlando 601 E Rollins St. Orlando, FL 32803 (407) 303-5600					
Quote of the day "Do you want me to orgasm on the toilet?"									
SHOOTING SCHEDULE									
Scripted Location	Scene #	Description	D/N	I/E	Cast #	Page Count	Time Needed to Shoot	Shooting Time	
SKAM HQ TUBEWAYS	108	Kyrie & Tyler run following beeper tracks	N	I	1,2	1/8	20	12:00pm	
SKAM HQ TUBEWAYS	110	Kyrie & Tyler running through sperm steam	N	I	1,2	5/8	20	12:20pm	
SKAM HQ ENTRANCE	112	They open the SKAM HQ entrance	N	I	1,2	1/8	20	12:40pm	
SKAM HQ TUBEWAYS	99	Adena turns in synth to SKAM	N	I	3	5/8	30	1:00pm	
JUNK HEAP	54	Adena is drunk. Kyrie gives him the tape.	N	I	1,2,3	2	1:30	1:30pm	
JUNK HEAP	20	Kyrie & Tyler meet. She asks for a fuse	N	I	1,2	1 4/8	1:00	4:00pm	
JUNK HEAP	30	Kyrie's fuse didn't work. Tyler offers help	N	I	1,2	7/8	30	5:00pm	
JUNK HEAP	33	Tyler plays beatpad. Beats blend with synth sound of next scene	N	I	2	2/8	20	5:30pm	
JUNK HEAP	9	Meet Tyler. He builds throwels and tosses them.	N	I	2	3/8	30	5:50pm	
***TOTAL NUMBER OF SCENES: 9 TOTAL NUMBER OF PAGES: ***6 4/8									
TALENT									
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	SAV/HR/TR/IF	Notes
1	Kyrie	Cassandra Justo		11:00am		11:00am	12:00pm	W	
3	Adena	Lucy Caputi		12:00am		12:00am	1:00pm	W	
2	Tyler	Daniel Harris		11:00am		11:00am	12:00pm	W	
ATMOSPHERE:			SCENES NEEDED FOR:	CALL TIME:	WHERE TO REPORT TO:				
SPECIAL DEPARTMENT INSTRUCTIONS									
Art:									
Props:									
Camera: Prelighting at 9:00am									
Grip: Prelighting at 9:00am									
Lighting: Prelighting at 9:00am									
Background extras:									
Make-up:									
Production:									
Wardrobe: Fanny Pack (ADENA), Kyrie & Tyler Performance, and normal clothes.									
ADVANCE SCHEDULE: SUNDAY									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Page s	Time	Set Location
EXT. JUNK HEAP	93		Tyler tosses throwies				1/8		
EXT. JUNK HEAP	55		Tyler makes beats. They make out				4/8		
EXT. JUNK HEAP	66		Their first rehearsal				2 1/8		
EXT. JUNK HEAP	97		They perform to a huge crowd				5/8		
EXT. JUNK HEAP	98		They get cracked down/ synth stolen				6/8		
***TOTAL NUMBER OF SCENES: 5 TOTAL NUMBER OF PAGES: 4 1/8 ***									

DAY/DATE: Friday 7/23/10		CALL SHEET "BAD PIXELS"		CREW CALL: 8:30am					
PRODUCTION DAY: 14 OF 14				BREAKFAST @ SET: 8:30pm					
DIRECTOR: Alex Bowser				SHOOTING CALL: 9:30am/EST Wrap 6:00pm					
1st A.D.: Edgar Jorge		SUNRISE:	SUNSET:	MOON PHASE:					
SET PHONE: 407-235-3592		WEATHER: Partly Cloudy with a possible chance of thunderstorms. High of 88, Low of 77							
PRODUCTION OFFICE: Center for Emerging Media 500 W Livingston St. Orlando, FL 32801		SET LOCATION: Center for Emerging Media 500 W Livingston St. Orlando, FL 32801		NEAREST HOSPITAL TO LOCATION: Florida Hospital East Orlando 601 E Rollins St. Orlando, FL 32803 (407) 303-5600					
Quote of the day: "Let's shoot a movie while we still can!"									
SHOOTING SCHEDULE									
Scripted Location	Scene #	Description	D/N	I/E	Cast #	Page Count	Time Needed to Shoot	Shooting Time	
JUNK HEAP	33	Tyler plays beatpad. Beats blend with synth sound of next scene	N	I	2	2/8	20	9:30	
JUNK HEAP	9	Meet Tyler. He builds throwels and tosses them.	N	I	2	3/8	30	9:50	
JUNK HEAP	20	Kyrie & Tyler meet. She asks for a fuse	N	I	1,2	1 4/8	1:00	10:20	
JUNK HEAP	30	Kyrie's fuse didn't work. Tyler offers help	N	I	1,2	7/8	30	11:20	
JUNK HEAP	93	Tyler sits alone. Notices Kyrie montage	N	E	1,2	1/8	30	11:50	
JUNK HEAP	86	Kyrie and Tyler have their first rehearsal	N	E	1,2,3	2 1/8	2:00	12:20	
JUNK HEAP	55	Tyler makes beats. Kyrie and Adena make out	N	E	1,2,3	4/8	30	2:20	
JUNK HEAP	97	Montage: Bad Pixels perform for crowd	N	E	1,2,11	5/8	1:00	4:00	
JUNK HEAP	98	Show cracked down by government. Someone seals synth.	N	E	1,2,3	6/8	30	5:00	
***TOTAL NUMBER OF SCENES: 6 TOTAL NUMBER OF PAGES: ***4 1/8									
TALENT									
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	SAW/H/R/Tr/F	Notes
1	Kyrie	Cassandra Justo		9:20am		9:30am	10:20pm	W	
3	Adena	Lucy Caputi		1:00pm		1:00pm	2:20pm	W	
2	Tyler	Daniel Harris		9:00am		9:00am	9:30am	W	
11	MC C-BAG	Tom Hurter		12:30pm		12:40pm	1:30pm	SWF	
ATMOSPHERE:		SCENES NEEDED FOR:		CALL TIME:		WHERE TO REPORT TO:			
SPECIAL DEPARTMENT INSTRUCTIONS									
Art:									
Props:									
Camera: Set is already prelit									
Grip: Set is already prelit									
Lighting: Set is already prelit									
Background extras:									
Make-up:									
Production:									
Wardrobe: Fanny Pack (ADENA), Kyrie & Tyler Performance, and normal clothes.									
ADVANCE SCHEDULE: Friday									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Date	Time	Set Location
Wrap Party at I-Bar	117		Bunch of people dancing by themselves to indie dance music	N	I/E	BP crew (inc. all PA's)	Fri. 7/23	From wrap- to the break of dawn	Independence Bar
Wrap Party pt. Deux	118		Bunch of Bad Pixels people dancing by themselves at Nicole's House	N	I/E	BP crew (inc. all PA's)	Sat. 7/24	Till she kicks us out ☹	TBA
***TOTAL NUMBER OF OBSCENE ACTS: TBA TOTAL NUMBER OF PAGES: BLAH BLAH BLAH ***									



UCF FILM
UNIVERSITY OF CENTRAL FLORIDA

APPENDIX G: PRODUCTION REPORTS



	PREP	BUILD	Rehearsal	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:				14	
NUMBER OF ACTUAL DAYS:				1	

SCRIPT SCENES AND PAGES		MINUTES		SETUPS	
	SCENES	PAGES	Prev.		Prev
Script	10	4318 hrs	Today		0
Taken Prev.	0		Total		41
Taken Today	10	" "			
Taken previously	N/A				
To Be Taken					

Starting Available
Downloaded Today
Previously Downloaded
Total Downloaded
Remaining available

* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL

129

Film Title: Bad Pixels

Date of Report: 7/6/10

SHOOT DAY 1 OF 14

STAFF & CREW	IN/OUT	STAFF & CREW	IN/OUT
Production		Electric	
Director: <u>Alex Bowser</u>	<u>9:15/8:45pm</u>	Gaffer: <u>Delaney Schenker</u>	<u>9:15/7</u>
Producer: <u>Chris Catullo</u>	<u>8:15/8:45pm</u>	Electrician: <u>Geoffrey Gross</u>	<u>8:50/7pm</u>
Unit Production Manager: <u>Sam Torres</u>	<u>8:15am/7:50pm</u>	Grip	
Production Coordinator		Key Grip: <u>Daniel Watkins</u>	<u>2pm/7:34pm</u>
1st Assistant Director: <u>Edgar Jorge</u>	<u>8:20/8:45pm</u>	Alternate Key Grip: <u>Patrick Sessions</u>	<u>9:00/3pm</u>
2nd Assistant Director: <u>Vicky Reynolds</u>	<u>8:50/8:45pm</u>	Best Boy Grip: <u>Dreher</u>	<u>9:15/7:00</u>
Assistant Editor: <u>Zach Beckler</u>	<u>9:43/8:30pm</u>	Company Grip	
Production Assistant: <u>Andrew Hernandez</u>	<u>9:15/1pm</u>	Sound	
Production Assistant		Mixer: <u>Erik Strand</u>	<u>10am/4pm</u>
Production Assistant		Boom Op: <u>Joe Cauffield</u>	<u>9:45/6pm</u>
Production Assistant		Makeup/Wardrobe	
Script Supervisor: <u>Nina Elder</u>	<u>9am/7:50</u>	Key Makeup Artist: <u>Faith/Bolt</u>	<u>10:15am/7:45</u>
Locations		Key Wardrobe Supervisor: <u>Alina M.</u>	<u>10:50/12pm</u>
Location Manager		Catering/Craft Service	
Camera		Craft Service: <u>Mike Driss</u>	<u>8:30am/4:30pm</u>
Director of Photography: <u>Zan Perez</u>	<u>9:10/8:30pm</u>	Lunch Wrangler: <u>Steve G.</u>	<u>1:30am/8pm</u>
1st Assistant Camera: <u>Christina S.</u>	<u>9:10/8pm</u>		
2nd Assistant Camera: <u>Ysabel Laine</u>	<u>9:20/7pm</u>		
Art			
Production Designer:			
Art Director:		MEALS:	
Art Department: <u>Brianna</u>	<u>9:15/8</u>	B-fast served at: <u>9:00</u>	For: <u>28</u> people
Set Dresser:		Lunch served at:	For: people
Art PA: <u>Fernando Rosas</u>	<u>10am/4pm</u>		
Associate Producer: <u>Farah</u>	<u>12:30/7:30pm</u>		
Talent: <u>CJ</u>	<u>10:14am/8pm</u>		
<u>WCV</u>	<u>10:14am/8pm</u>		
<u>Darius Harris</u>	<u>12:30</u>		
<u>MAN</u>	<u>3-8pm</u>		

NOTES: DELAYS, INCIDENTS, ABSENCES, etc.

DAM: Zach Beckler 943-8:30
Kaysee Jay 3-8pm

APPROVED BY:

Assistant Director:

Producer:

Production Manager:

Director:



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DAILY PRODUCTION REPORT

	PREP	BUILD	Rehearsal	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:		11	7	14	3
NUMBER OF ACTUAL DAYS:					

Film Title: Bad Pixels Date of Report: 7/17/2010 SHOOT DAY 2 OF 14
 Producer: Christopher Carullo Director: Alex Bowser
 Date Started: 7/16/10 Scheduled Finish Date: 7/23/10 Est. Finish Date: 7/23/10
 Sets shot today: INT KYRIE'S ROOM
 Locations Shot Today: Soundstage
 Crew Call: 9:00am Shooting: 10:30am First Shot: 10:47am Lunch: 2:33pm Till: 3:15pm
 1st Shot After Lunch: 3:55pm 2nd Meal: / Till: / Camera Wrap: 10:25pm Last Person Out: 8:40pm

SCRIPT SCENES AND PAGES			MINUTES		SETUPS	
	SCENES	PAGES	Prev.		Prev.	
Script	<u>116</u>	<u>91</u>				<u>41</u>
Taken Prev.	<u>10</u>	<u>4 3/8</u>	Today		Today	<u>26</u>
Taken Today	<u>5</u>	<u>5 1/8</u>	Total		Total	<u>67</u>

SCRIPT SCENES AND PAGES			MINUTES		SETUPS		Sound DATS / ROLLS	
	SCENES	PAGES	Prev.		Prev.		Previous	
Script	<u>116</u>	<u>91</u>						
Taken Prev.	<u>10</u>	<u>4 3/8</u>	Today		Today		Today	
Taken Today	<u>5</u>	<u>5 1/8</u>	Total		Total		Total	

Scenes on call sheet: 64, 69, 87, 52, 53

Scenes shot today: 64, 69, 87, 52, 53

Scenes that need to be re-scheduled: 0

Added scenes: 0

DIGITAL STORAGE (GigaBytes)

Starting Available
Downloaded Today
Previously Downloaded
Total Downloaded
Remaining available

CAST - WEEKLY & DAY PLAYERS				W	H	WORKTIME		MEALS		TRAVEL TIME		
Worked - W	Rehearsal	Finished - F		S	F	REPORT	DISMISS	OUT	IN	ARRIVE	LEAVE	STUNT
Started - S	R	Test - T		R	T	ON SET	ON SET			ON LOC	LOC TO	ADJ.
Travel - TR	Hold - H											
CAST	CHARACTER	TR	MA	WE	WDE.	REF	DIS			ARR	LEA	
TRAVEL - TR	HOLD - H		MA	WE	WDE.	REF	DIS			ARR	LEA	
Cassandra Justo	Kyrie	W	9:30am					2:33pm	3:15pm	9:20	4:30pm	
Daniel Harris	Tyler	SW	9:30am					2:33pm	3:15pm	9:20	4:30pm	
Lucy Caputti	Adena	SW	1:30pm					2:33pm	3:15pm	12:50	6:30pm	

XX = N.D. BREAKFAST

* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL

ATMOSPHERE TALENT

No.	Rate	1st Call	Set Dismiss	Final Dismiss	Adj.	MPV	No.	Rate	1st Call	Set Dismiss	Final Dismiss	Adj.	MPV

Film Title: Bad Pixels

Date of Report: 7/7/10

SHOOT DAY 2 OF 14

STAFF & CREW	IN/OUT	STAFF & CREW	IN/OUT
Production		Electric	
Director: <u>Alex Bowser</u>	<u>9:30/8:34</u>	Gaffer: <u>Delaney Schenker</u>	<u>1:00/1:42pm</u>
Producer: <u>Christopher Carullo</u>	<u>9:20/8:34</u>	Electrician:	
Unit Production Manager: <u>Sam Torres</u>	<u>8:00/4pm</u>	Grip	
Production Coordinator		Key Grip: <u>Dan Watkins</u>	<u>10:10/10:35pm</u>
1st Assistant Director: <u>Edgar Torre</u>	<u>8:30/8:40</u>	Alternate Key Grip: <u>Patrick</u>	<u>9:10/3:20pm</u>
2nd Assistant Director: <u>Vicky Lyness</u>	<u>1:40/8:40</u>	Best Boy Grip	
Assistant Editor:		Company Grip	
Production Assistant: <u>Andrew Hernandez</u>	<u>9:15/5pm</u>	Sound	
Production Assistant: <u>Jared Smith</u>	<u>9:15/5pm</u>	Mixer: <u>Erik Strand</u>	<u>10:00/10:35pm</u>
Production Assistant		Boom Op: <u>Joe Cauffield</u>	<u>9:45/10:55pm</u>
Production Assistant		Makeup/Wardrobe	
Script Supervisor: <u>Nina Elder</u>	<u>10:00/10:40</u>	Key Makeup Artist: <u>Faith Clapp</u>	<u>9:05/10:35pm</u>
Locations		Key Wardrobe Supervisor: <u>Aline</u>	<u>9:20/9:50pm</u>
Location Manager		Catering/Craft Service	
Camera		Craft Service: <u>Steve Gussante</u>	<u>8:15/5pm</u>
Director of Photography: <u>Jon Perez</u>	<u>9:55/10:48</u>	Lunch Wrangler: <u>Mike</u>	
1st Assistant Camera: <u>Christina</u>	<u>10:10/10pm</u>		
2nd Assistant Camera: <u>Yson Lora</u>	<u>9:40/10:35pm</u>		
Art			
Production Designer: <u>Kate Shultz</u>	<u>9:40/7:51pm</u>	MEALS:	
Art Director:		MB-fast served at: <u>9:00am</u>	For: <u>28</u> people
Art Department: <u>Brianna Gaskin</u>	<u>9:05/10:35pm</u>	Lunch served at: <u>2:33pm</u>	For: <u>28</u> people
Set Dresser:			
D.A.M.: <u>Ezech Beckler</u>	<u>10:58/3pm</u>		
<u>Kaysee Jay</u>	<u>12:00/10:55pm</u>		
Gaurav			

NOTES: DELAYS, INCIDENTS, ABSENCES, etc.

@ 3:10-4pm/30 min delay after lunch preparing props for the next scene

APPROVED BY:

Assistant Director:

Producer:

Production Manager:

Director:



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DAILY PRODUCTION REPORT

	BUILD ON STAGE	Rehearsals	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:	11	7	14	3
NUMBER OF ACTUAL DAYS:				

Film Title: BAD PIXELS Date of Report: 7/9/10 SHOOT DAY 3 OF 14
 Producer Chris Carullo Director Alex Bowser
 Date Started 7/6/10 Scheduled Finish Date 7/23/10 Est. Finish Date 7/23/10
 Sets shot today: SKAM
 Locations Shot Today: Sound Stage
 Crew Call 9am Shooting 12am First Shot 1:39pm Lunch 2:51pm Til 4pm
 1st Shot After Lunch 4:38 2nd Meal / Til / Camera Wrap 7:15 Last Person Out 8:05

SCRIPT SCENES AND PAGES			MINUTES		SETUPS	
	SCENES	PAGES	Prev.	NA	Prev.	
Script TOTAL	<u>111</u>	<u>91</u>		NA	<u>67</u>	
Taken Prev.	<u>15</u>	<u>9 6/8</u>		NA	<u>29</u>	
Taken Today	<u>7</u>	<u>2 4/8</u>		NA	<u>96</u>	
TOTAL to date	<u>22</u>	<u>12 7/8</u>				
To Be Taken						

Scenes on call sheet:
82, 96, 104, 107, 109, 111, 75, 50, 45
 Scenes shot today:
82, 96, 104, 107, 109, 111, 75
 Scenes that need to be re-scheduled:
50, 45
 Added scenes:

CAST - WEEKLY & DAY PLAYERS				W	H	MAKEUP W/D.B.E.	WORKTIME		MEALS		TRAVELTIME		
Worked - W	Rehearsal R	Finished - F		S	F		REPORT ON SET	DISMISS ON SET	OUT	IN	ARRIVE ON LOC.	LEAVE LOC.	STUNT ADJ.
Started - S	Hold - H	Test - T		R	T								
CAST			CHARACTER	TR									
#4	<u>Katarina Higgins</u>		<u>Valerie</u>	<u>SW</u>			<u>11am</u>	<u>7:15</u>	<u>2:52</u>	<u>4:00</u>	<u>10:45am</u>		
#7	<u>Nicole Thomas</u>		<u>Sylva</u>	<u>SW</u>			<u>11am</u>	<u>7:15</u>	<u>2:52</u>	<u>4:00</u>	<u>11am</u>		
XX = N.D. BREAKFAST * = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL													

ATMOSPHERE TALENT											
No.	Rate	1st Call	Set Dismiss	Final Dismiss	Adj.	MPV	No.	Rate	1st Call	Set Dismiss	Final Dismiss

Film Title: _____ Date of Report: _____ SHOOT DAY _____ OF _____



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DAILY PRODUCTION REPORT

	BUILD ON STAGE	Rehearsals	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:	11	7	14	3
NUMBER OF ACTUAL DAYS:				

Film Title: BAD PIXELS Date of Report: 7/9/10 SHOOT DAY 4 OF 14
 Producer Chris Carullo Director Alex Bowser
 Date Started 7/6/10 Scheduled Finish Date 7/23/10 Est. Finish Date 7/23/10
 Sets shot today: SKAM HQ
 Locations Shot Today: Soundstage
 Crew Call 9am Shooting 10am First Shot 11:49 Lunch 2:55 Til 3:59
 1st Shot After Lunch 5:10 2nd Meal / Til / Camera Wrap 9:18 Last Person Out /

SCRIPT SCENES AND PAGES			MINUTES		SETUPS	
	SCENES	PAGES	Prev.	NA	Prev.	
Script TOTAL	<u>116</u>	<u>91</u>	Today	NA	Today	<u>96</u>
Taken Prev.	<u>22</u>	<u>12 3/8</u>	Total	NA	Total	<u>56</u> (2 cameras)
Taken Today	<u>14</u>	<u>9 1/8</u>				
TOTAL to date	<u>36</u>	<u>21 3/8</u>				
To Be Taken						

Scenes on call sheet:

45, 50, 59, 105, 113, 114

Scenes shot today:

45, 50, 59, 105, 113, 114

Scenes that need to be re-scheduled:

Added scenes:

A52, 487, 499, A120, A117 A52, A118

CAST - WEEKLY & DAY PLAYERS				W	H	WORKTIME		MEALS		TRAVEL TIME	
Worked - W	Rehearsal R	Finished - F		S	F	REPORT	DISMISS	OUT	IN	ARRIVE	LEAVE
Started - S	Hold - H	Test - T		R	T	ON SET	ON SET			ON LOC	LOCA-TION
Travel - TR				TR	MAKEUP						STUNT
CAST	CHARACTER				WD BE.						ADJ.
<u>CJ</u>	<u>Kurie</u>			<u>W</u>	<u>4pm</u>	<u>4pm</u>	<u>9:20</u>	<u>2:55</u>	<u>4</u>	<u>3:30</u>	<u>9:35</u>
<u>Daniel</u>	<u>Tyler</u>			<u>W</u>	<u>4pm</u>	<u>4pm</u>	<u>9:20</u>	<u>2:55</u>	<u>4</u>	<u>3:45</u>	<u>9:35</u>
<u>Katana</u>	<u>Valerie</u>			<u>WF</u>	<u>10:15</u>	<u>11:30</u>	<u>8:15</u>	<u>2:55</u>	<u>4</u>	<u>9:00</u>	<u>8:29</u>
<u>Nicole</u>	<u>Sylva</u>			<u>WF</u>	<u>10:15</u>	<u>11:30</u>	<u>8:15</u>	<u>2:55</u>	<u>4</u>	<u>9:00</u>	<u>8:29</u>

XX = N.D. BREAKFAST

* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL

ATMOSPHERE TALENT													
No.	Rate	1st Call	Set Dismiss	Final Dismiss	Adj.	MPV	No.	Rate	1st Call	Set Dismiss	Final Dismiss	Adj.	MPV

Film Title: Bad Pixels Date of Report: 7/9/10 SHOOT DAY 4 OF 14

STAFF & CREW	IN/OUT	STAFF & CREW	IN/OUT
Production		Electric	
Director: Alex Bowser	7:00 / 9:29	Gaffer: Delaney Schenker	9:34 / 9:50
Producer: Christopher Carullo	9:00 / 9:29	Electrician: Geoffrey Gross	8:59 / 8:50
Unit Production Manager: Sam Torres	8:15 / 6:00	Electrician: Alex Lazin	
Assistant Producer: Farah Abdou	12:16 / 8:00	Key Grip: Dan Watkins	8:59 / 9:50
1 st Assistant Director: Edgar Jorge	8:30 / 9:50	Grip: Patrick Sessom	
2 nd Assistant Director: Vicky Reynoso	8:35 / 4:30	Grip: Dresdner Schenker	9:34 / 9:50
Assistant Editor:		Grip:	
Production Assistant: Andrew Hernandez	9:04 / 8:45	Sound	
Production Assistant: Jared Smith		Mixer: Erik Strand	8:59 / 9:05
Production Assistant: Scott Yuken		Boom Op: Joe Cauffield	9:00 / 9:05
Production Assistant: David Derienzo		Makeup/Wardrobe	
Script Supervisor: Nina Elder	9:05 / 9:45	Key Makeup Artist: Faith Clapp	10am / 4:00
Locations		Wardrobe: Alina Nalivayko	
Location Manager:		Catering/Craft Service	
Camera		Craft Service: Mike Dris	1:30 / 4:30
Director of Photography: Jon Perez	8:59 / 9:50	Craft Service: Steve Guarante	7:40 / 4:00
1 st Assistant Camera: Christina SantaCruz	8:59 / 9:50		
2 nd Assistant Camera: Yson Lorane	8:45 / 7:00		
Art			
Production Designer: Kate Shults			
Prop Master: Brianna Gaskin	9:34 / 9:50	MEALS:	
Art PA		B-fast served at: 8:30	For: 28 people
Art PA		Lunch served at: 2:58	For: 70 people

NOTES: DELAYS, INCIDENTS, ABSENCES, etc:

Hour delay due to make up arriving late. Hour delay after lunch, because the fixating art added scenes. Another delay due to camera overheating.

APPROVED BY:

Assistant Director:

Producer

Production Manager:

Director:



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	BUILD ON STAGE	Rehearsals	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:	11	7	14	3
NUMBER OF ACTUAL DAYS:				

Film Title: BAD PIXELS Date of Report: 07/12/10 SHOOT DAY 5 OF 14
 Producer Chris Carullo Director Alex Bowser
 Date Started 07/06/10 Scheduled Finish Date 07/23/10 Est. Finish Date 07/23/10
 Sets shot today: KYRIE'S ROOM
 Locations Shot Today: Center for Emerging Media, 500 W Livingston St, Orlando FL, 32826
 Crew Call 9:00am Shooting 10:30am First Shot 11:44am Lunch 2:55pm Till 4pm
 1st Shot After Lunch 4:44 2nd Meal / Till / Camera Wrap 8:50 Last Person Out 9:20pm

SCRIPT SCENES AND PAGES			MINUTES		SETUPS	
	SCENES	PAGES	Prev.	NA	Prev.	
Script TOTAL	116	91	Today	NA	Today	152 (2 cameras)
Taken Prev.	36	21 3/8	Total	NA	Total	204
Taken Today	8	7 4/8				
TOTAL to date	44	28 7/8				
To Be Taken						

Scenes shot today: 58, 60, 100, 101, 102, 103
58, 60, 61, 62, 64, 100, 101, 102
Scenes that need to be re-scheduled:

CAST - WEEKLY & DAY PLAYERS				W	H	WORKTIME		MEALS		TRAVEL TIME				
CAST - WEEKLY & DAY PLAYERS				W	H	WORKTIME		MEALS		TRAVEL TIME				
Worked - W	Rehearsal - R	Finished - F		S	F	MAKEUP WD/BE	REPORT ON SET	DISMISS ON SET	OUT	IN	ARRIVE ON LOC.	LEAVE LOCATION	STUNN ADJ.	
Started - S	Hold - H	Test - T		R	T									
TRAVEL - TR														
CAST				CHARACTER										
Cassandra Justo	Kyne	W	9:15	9:15	8:50	2:55	4	9:15	9pm					
Daniel Harris	Tyler	W	10am	10am	9pm	2:55	4	10am	9pm					
Lucy Caputi	Adena	W	4pm	4pm	8:50			4	9pm					

* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL

[illegible]

137



	BUILD ON STAGE	Rehearsals	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:	11	7	14	3
NUMBER OF ACTUAL DAYS:				

Film Title: BAD PIXELS Date of Report: 7/13/10 SHOOT DAY 6 OF 14
 Producer Chris Carullo Director Alex Bowser
 Date Started 07/06/2010 Scheduled Finish Date 7/23/10 Est. Finish Date 7/23/10
 Sets shot today: Kyrie's Room
 Locations Shot Today: Center for Emerging Media, 500 W Livingston St, Orlando FL, 32826
 Crew Call 9:00am Shooting 10:30am First Shot 12:05pm Lunch 2:50pm Till 3:50pm
 1st Shot After Lunch 4:35p 2nd Meal / Till / Camera Wrap 8:33 Last Person Out 10:20pm

SCRIPT SCENES AND PAGES			MINUTES		SETUPS	
	SCENES	PAGES	Prev.	NA	Prev.	
Script TOTAL	116	91	Today	NA	Today	204
Taken Prev.	44	284/8	Total	NA	Total	46
Taken Today	7	7				250
TOTAL to date	51	354/8				
To Be Taken						

Scenes on call sheet: 49, 26, 27, 4, 31

Scenes shot today: 49, 50, 26, 27, 4, 31, 439 (Reshot 69, 87)

Scenes that need to be re-scheduled:

Added scenes: 439

CAST - WEEKLY & DAY PLAYERS				W	H	WORKTIME				MEALS		TRAVEL TIME			
Worked - W	Rehearsal R	Finished - F		S	F	MAKEUP WDBE.	REPORT ON SET	DISMISS ON SET	OUT	IN	ARRIVE ON LOC.	LEAVE LOC.	LOCAL TRAVEL	STUNT ADJ.	
Started - S	Hold - H	Test - T		R	T										
CAST		CHARACTER		TR											
CAST		CHARACTER		TR	M.	W	REI	DIS			ARR	LEA		ADJ.	
Assandea Justo	Kyrie	W	9:30	9am	8:30pm	2:50pm	3:50	9:05	8:50pm						
Lucy Caputi	Adena	W	9:30	3pm	8:30pm	2:50pm	3:50	9:10	5:15						
Daniel Harris	Tyler	W	9:30	9am	8:30pm	2:30pm	3:50	2:00pm	8:00pm						

XX = N.D. BREAKFAST

* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD REMOVAL

[illegible]

Film Title: Bad Pixels Date of Report: 7/13/10 SHOOT DAY 6 OF 14

STAFF & CREW	IN/OUT	STAFF & CREW	IN/OUT
Production		Electric	
Director: Alex Bowser	7:20/9:30	Gaffer: Delaney Schenker	11pm/9:30pm
Producer: Christopher Carullo		Electrician: Geoffrey Gross	
Unit Production Manager: Sam Torres	9:45/4	Electrician: Alex Lazin	
Assistant Producer: Farah Abdou		Key Grip: Dan Watkins	9:50/9
1 st Assistant Director: Edgar Jorge	8:30/10	Grip: Patrick Sessom	
2 nd Assistant Director: Vicky Reynoso	5pm/10	Grip: Dresdner Schenker	10:26/9:30pm
Assistant Editor:		Grip:	
Production Assistant: Andrew Hernandez		Sound	
Production Assistant: Jared Smith		Mixer: Erik Strand	
Production Assistant: Scott Yuken		Boom Op: Joe Cauffield	9:10/8pm
Production Assistant: David Derienzo	8:55/7:50	Makeup/Wardrobe	
Script Supervisor: Nina Elder	10:05/4:20	Key Makeup Artist: Faith Clapp	9:40/7pm
Locations		Wardrobe: Alina Nalivayko	
Location Manager		Catering/Craft Service	
Camera		Craft Service: Mike Dris	8:30/5pm
Director of Photography: Jon Perez	9:37/9:30	Craft Service: Steve Guarante	
1 st Assistant Camera: Christina SantaCruz	9:50/9		
2 nd Assistant Camera: Yson Lorane	10:26/9		
Art			
Production Designer: Kate Shults	9:30/		
Prop Master: Brianna Gaskin	9:20/	MEALS:	
Art PA		B-fast served at: 9:00 am	For: 28 people
Art PA		Lunch served at: 2:50 pm	For: 28 people
DAM			
DAM: Zach Beckler	10:05/9pm		
DAM Assistant: Kaysee Jay			
2 nd Unit Camera			
Assistant Camera: Tyson Lindo			

NOTES: DELAYS, INCIDENTS, ABSENCES, etc.

- Traffic Jam on 408
- ~~compro~~ Time taken out to work out complicated blocking

APPROVED BY:

Assistant Director:

Producer:

Production Manager:

Director:



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DAILY PRODUCTION REPORT

	BUILD ON STAGE	Rehearsals	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:	11	7	14	3
NUMBER OF ACTUAL DAYS:				

Film Title: BAD PIXELS Date of Report: 07/14/10 SHOOT DAY 7 OF 14

Producer Chris Carullo Director Alex Bowser

Date Started 07/06/2010 Scheduled Finish Date 07/23/10 Est. Finish Date 07/23/10

Sets shot today: Don's lab and EXT. School

Locations Shot Today: Center for Emerging Media, 500 W Livingston St, Orlando FL, 32826

Crew Call 9am Shooting 11am First Shot 12:20 Lunch 2:30pm Till 3:35pm

1st Shot After Lunch 7:25p 2nd Meal 1 Till 1 Camera Wrap 8:40 Last Person Out 9:30

SCRIPT SCENES AND PAGES			MINUTES		SETUPS	
	SCENES	PAGES	Prev.	NA	Prev.	NA
Script TOTAL	<u>116</u>	<u>91</u>			<u>204</u>	
Taken Prev.	<u>44</u>	<u>28 4/8</u>			<u>27</u>	
Taken Today	<u>8</u>	<u>5 3/8</u>			<u>231</u>	
TOTAL to date	<u>52</u>	<u>34 1/8</u>				
To Be Taken						

Scenes on call sheet:

29, 81, 91, 110, 101, 57

Scenes shot today:

29, 81, 91, 110, 101, 57

Scenes that need to be re-scheduled:

Added scenes:

A91, B91

CAST - WEEKLY & DAY PLAYERS				W	H	MAKEUP WDBE	WORKTIME		MEALS		TRAVEL TIME		
Worked - W	Rehearsal R	Finished - F		S	F		REPORT ON SET	DISMISS ON SET	OUT	IN	ARRIVE ON LOC.	LEAVE LOCAL	STUNT AD.
Started - S	Hold - H	Test - T		R	T								
Travel - TR													
<u>CAST</u>	<u>CHARACTER</u>	<u>TR</u>											
<u>Alex Mrazek</u>	<u>DON</u>	<u>SWF</u>	<u>10:10am</u>	<u>11am</u>	<u>2:30</u>	<u>2:30</u>	<u>10am</u>	<u>3:50</u>					
<u>Cassandra Justo</u>	<u>Kyrie</u>	<u>W</u>	<u>1:32pm</u>	<u>6:30</u>	<u>8:38</u>	<u>2:30</u>	<u>3:35</u>	<u>1:30</u>	<u>9:00</u>				
<u>Luci Caputi</u>	<u>Adena</u>	<u>W</u>	<u>1:32</u>	<u>6:30</u>	<u>8:38</u>	<u>2:30</u>	<u>3:35</u>	<u>1:30</u>	<u>9:00</u>				
<u>Daniel Harris</u>	<u>Tyler</u>	<u>W</u>	<u>1:32</u>	<u>6:30pm</u>	<u>8:38</u>	<u>2:30</u>	<u>3:35</u>	<u>1:30</u>	<u>9:00</u>				

XX = N.D. BREAKFAST

* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL

ATMOSPHERE TALENT											
No.	Rate	1st Call	Set Dismiss	Final Dismiss	Adj.	MPV	No.	Rate	1st Call	Set Dismiss	Final Dismiss

Film Title: _____ Date of Report: _____ SHOOT DAY _____ OF _____

STAFF & CREW	IN/OUT	STAFF & CREW	IN/OUT
Production		Electric	
Director: Alex Bowser	8:19:15	Gaffer: Delaney Schenker	8:00 4:19:15
Producer: Christopher Carullo		Electrician: Geoffrey Gross	
Unit Production Manager: Sam Torres	9:45/7:00	Electrician: Alex Lazin	
Assistant Producer: Farah Abdou		Key Grip: Dan Watkins	7:20/9:06
1 st Assistant Director: Edgar Jorge	8:40/9:30	Grip: Patrick Sessom	
2 nd Assistant Director: Vicky Reynoso	8:40/7:00	Grip: Dresdner Schenker	9:31/7:00
Assistant Editor:		Grip:	
Production Assistant: Andrew Hernandez	9:20/8:40	Sound	
Production Assistant: Jared Smith	9:20/8:40	Mixer: Erik Strand	10:10/8:15
Production Assistant: Scott Yuken		Boom Op: Joe Cauffield	10:04/8:38
Production Assistant: David Derienzo	9:10/5:30	Makeup/Wardrobe	
Script Supervisor: Nina Elder	10:07/9:00	Key Makeup Artist: Faith Clapp	12:00/8:30
Locations		Wardrobe: Alina Nalivayko	10:34/12:00
Location Manager		Catering/Craft Service	
Camera		Craft Service: Mike Dris	8:30/5:00
Director of Photography: Jon Perez	9:00/9:05	Craft Service: Steve Guarante	
1 st Assistant Camera: Christina SantaCruz	9:20/9:06		
2 nd Assistant Camera: Yson Lorane	9:30/9:06	make up: Brittany	10am/12:00
Art			
Production Designer: Kate Shults	8:00		
Prop Master: Brianna Gaskin	10:48/9:00	MEALS:	
Art PA		B-fast served at: 9	For: 28 people
Art PA		Lunch served at: 2:30	For: 28 people
DAM			
DAM: Zach Beckler	10:00/9:15		
DAM Assistant: Kaysee Jay	2:50/9:15		
2nd Unit Camera			
Assistant Camera: Tyson Lindo			

NOTES: DELAYS, INCIDENTS, ABSENCES, etc.

After lunch we lit and redressed the set. (3 hr. delay)

APPROVED BY:

Assistant Director:

Producer:

Production Manager:

Director:



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DAILY PRODUCTION REPORT

	BUILD ON STAGE	Rehearsals	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:	11	7	14	3
NUMBER OF ACTUAL DAYS:				

Film Title: BAD PIXELS Date of Report: 7/15/10 SHOOT DAY 8 OF 14
 Producer Chris Carullo Director Alex Bowser
 Date Started 07/06/2010 Scheduled Finish Date 07/23/10 Est. Finish Date 7/23/10
 Sets shot today: INT TRANSPORT, EXT TRANSPORT, EXT SKAM HQ, EXT STREETS
 Locations Shot Today: Center for Emerging Media, 500 W Livingston St, Orlando FL, 32826
 Crew Call 9:00a Shooting 12:00p First Shot 2:01 Lunch 3:13pm Til
 1st Shot After Lunch 4:59 2nd Meal / Til / Camera Wrap 10:15pm Last Person Out 11:40pm

SCRIPT SCENES AND PAGES			MINUTES		SETUPS	
	SCENES	PAGES	Prev.	NA	Prev.	
Script TOTAL	<u>110</u>	<u>91</u>	Today	NA	Today	<u>30</u>
Taken Prev.	<u>60</u>	<u>40 7/8</u>	Total	NA	Total	
Taken Today	<u>10</u>	<u>5</u>				
TOTAL to date	<u>70</u>	<u>45 7/8</u>				
To Be Taken						

Scenes on call sheet:

Scenes shot today:
7, 25, 38, 40, 48, 92, 103, 68, 67, 94
 Scenes that need to be re-scheduled:
41, 112, 99
 Added scenes:

CAST - WEEKLY & DAY PLAYERS				W	H	MAI MAKEUP WD: WD BE.	WORKTIME		MEALS		TRAVEL TIME		
Worked - W	Rehearsal R	Finished - F		S	F		REP. REPORT ON : ON SET	DISM. MISS ON : ON SET	OUT	IN	ARR. ARRIVE ON : ON LOC.	LEA. LEAVE LOC : LOCA- TION	STUNT ADJ.
Started - S	Hold - H	Test - T		R	T								
Travel - TR				TR									
Travel - TR				TR									
CAST		CHARACTER											
<u>Lucy Caputi</u>		<u>Adena</u>		<u>W</u>	<u>11</u>	<u>9 AM</u>	<u>10:15</u>	<u>3:13</u>	<u>5</u>	<u>9</u>	<u>9:30</u>		
<u>Cassandra Justo</u>		<u>Kyrre</u>		<u>W</u>	<u>11</u>	<u>9 AM</u>	<u>10:15</u>	<u>3:13</u>	<u>5</u>	<u>9</u>	<u>9:30</u>		
<u>Darvin Kahn</u>		<u>Phil</u>		<u>SW</u>	<u>5:35</u>	<u>4:45</u>	<u>9 AM</u>	<u>/</u>	<u>/</u>	<u>5:30</u>	<u>9 PM</u>		
<u>Daniel Harris</u>		<u>Tyler</u>		<u>W</u>	<u>11</u>	<u>9 AM</u>	<u>10:15</u>	<u>3:13</u>	<u>5</u>	<u>9</u>	<u>9:30</u>		

XX = N.D. BREAKFAST

* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL

ATMOSPHERE TALENT											
No.	Rate	1st Call	Set Dismiss	Final Dismiss	Adj.	MPV	No.	Rate	1st Call	Set Dismiss	Final Dismiss

Film Title: bad pixels Date of Report: 7/15/10 SHOOT DAY 8 OF 14



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DAILY PRODUCTION REPORT

	BUILD ON STAGE	Rehearsals	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:	11	7	14	3
NUMBER OF ACTUAL DAYS:				

Film Title: BAD PIXELS Date of Report: 07/17/10 SHOOT DAY 9 OF 14
 Producer Chris Carullo Director Alex Bowser
 Date Started 07/06/2010 Scheduled Finish Date 07/23/10 Est. Finish Date 7/23/10
 Sets shot today: CRYOBANK
 Locations Shot Today: Center for Emerging Media, 500 W Livingston St, Orlando FL, 32826
 Crew Call 9:00am Shooting 12:00 First Shot 2:08pm Lunch 3pm Til 4pm
 1st Shot After Lunch 5pm 2nd Meal 1 Til 1 Camera Wrap 8:30pm Last Person Out

SCRIPT SCENES AND PAGES			MINUTES		SETUPS	
	SCENES	PAGES	Prev.	NA	Prev.	
Script TOTAL	<u>116</u>	<u>91</u>	/	NA	Today <u>267</u>	
Taken Prev.	<u>70</u>	<u>457/8</u>		NA	Today <u>58</u>	<u>(3 cams)</u>
Taken Today	<u>8</u>	<u>64/8</u>		NA	Total <u>325</u>	
TOTAL to date	<u>78</u>	<u>523/8</u>				
To Be Taken						

Scenes on call sheet: 83, 79, 84, 76, 77, 78, 80

Scenes shot today: 83, 79, 84, 76, 77, 78, 80

Scenes that need to be re-scheduled:

Added scenes:

A78

CAST - WEEKLY & DAY PLAYERS				W	H	MAKEUP WD/BE	WORKTIME		MEALS		TRAVEL TIME		
Worked - W	Rehearsal R	Finished - F		S	F		REPORT ON SET	DISMISS ON SET	OUT	IN	ARRIVE ON LOC.	LEAVE LOC.	STUNT ADJ.
Started - S	Hold - H	Test - T		R	T								
Travel - TR													
CAST			CHARACTER	TR									
Daryn Kuhn			Phil	WF		11:15	12:30pm	5:40	3	5	11:05	5:50pm	
Cassandra Justo			CJ	W		12pm	12:30pm	8:30pm	3	5	11:50	8:47pm	
Daniel Harris			Tyler	W		12:15	12:50pm	8:30pm	3	5	12pm	8:47pm	

XX = N.D. BREAKFAST

* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL

ATMOSPHERE TALENT											
No.	Rate	1st Call	Set Dismiss	Final Dismiss	Adj.	MPV	No.	Rate	1st Call	Set Dismiss	Final Dismiss
<u>20</u>	<u>N/A</u>	<u>2pm</u>	<u>8:30pm</u>	<u>8:45pm</u>							

Film Title: Bad Pixels Date of Report: 07/17/10 SHOOT DAY 9 OF 14

STAFF & CREW	IN/OUT	STAFF & CREW	IN/OUT
Production		Electric	
Director: Alex Bowser	7am/10:00	Gaffer: Delaney Schenker	10:40/10:00
Producer: Christopher Carullo	11:00/10:00	Electrician: Geoffrey Gross	8:20/10:00
Unit Production Manager: Sam Torres		Electrician: Alex Lazin	
Assistant Producer: Farah Abdou		Key Grip: Dan Watkins	11/10:00
1 st Assistant Director: Edgar Jorge	8:19/10:00	Grip: Patrick Sessom	
2 nd Assistant Director: Vicky Reynoso	11:30/10:00	Grip: Dresdner Schenker	10:40/10:00
Assistant Editor:		Grip:	
Production Assistant: Andrew Hernandez		Sound	
Production Assistant: Jared Smith		Mixer: Erik Strand	
Production Assistant: Scott Yuken		Boom Op: Joe Cauffield	11:40/8:59
Production Assistant: David Derienzo		Makeup/Wardrobe	
Script Supervisor: Nina Elder		Key Makeup Artist: Faith Clapp	11/13
Locations		Wardrobe: Alina Nailvayko	
Location Manager		Catering/Craft Service	
Camera		Craft Service: Mike Dris	
Director of Photography: Jon Perez	8:40/10:00	Craft Service: Steve Guarante	8:20/10pm
1 st Assistant Camera: Christina SantaCruz	11/10:00		
2 nd Assistant Camera: Yson Lorane	9:15/5:30		
Art			
Production Designer: Kate Shults			
Prop Master: Brianna Gaskin	2/4pm	MEALS:	
Art PA		B-fast served at: 8:70	For: 30 people
Art PA		Lunch served at: 3	For: 50 people
DAM			
DAM: Zach Beckler			
DAM Assistant: Kaysee Jay			
2 nd Unit Camera			
Assistant Camera: Tyson Lindo			
Script Sup: #1 Christina Harris	2/4pm		
#2 Matt Ballinger	2:30/8:30		

NOTES: DELAYS, INCIDENTS, ABSENCES, etc.

1. 2hr delay in the morning because of complicated lighting and set dressing.
2. 1hr delay after lunch wrangling up extras.
3. 2 days ago we damaged a stir-up riser.
4. Crew stayed to strike down the set.
4. Crew stayed to strike down the set.

APPROVED BY:

Assistant Director:

Producer:

Production Manager:

Director:



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DAILY PRODUCTION REPORT

	BUILD ON STAGE	Rehearsals	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:	11	7	14	3
NUMBER OF ACTUAL DAYS:				

Film Title: BAD PIXELS Date of Report: 7/19/10 SHOOT DAY 10 OF 14
 Producer Chris Carullo Director Alex Bowser
 Date Started 07/06/2010 Scheduled Finish Date 07/23/10 Est. Finish Date 07/23/10
 Sets shot today: EXT STREETS, INT SCHOOL-CELL
 Locations Shot Today: Center for Emerging Media, 500 W Livingston St, Orlando FL, 32826
 Crew Call 9:00am Shooting 12:00pm First Shot 1:40 pm Lunch 3:08 Til _____
 1st Shot After Lunch 4:18 2nd Meal _____ Til _____ Camera Wrap 7:22 Last Person Out 8:45

SCRIPT SCENES AND PAGES			MINUTES		SETUPS	
	SCENES	PAGES	Prev.	NA	Prev.	325
Script TOTAL	116	91	Today	NA	Today	31
Taken Prev.	78	52 3/8	Total	NA	Total	356
Taken Today	12	4 5/8				
TOTAL to date	90	57				
To Be Taken						

Scenes on call sheet: 32, 70, 72, 73, 74, 105, 95, 24, 17, 2, 44, 14

Scenes shot today: 32, 70, 72, 74, 24, 105 2, 44, 14

Scenes that need to be re-scheduled:

Added scenes: A14, A32

CAST - WEEKLY & DAY PLAYERS				W	H	MAKEUP WDBE.	WORKTIME		MEALS		TRAVEL TIME		
Worked – W	Rehearsal R	Finished - F		S	F		REPORT ON SET	DISMISS ON SET	OUT	IN	ARRIVE ON LOC.	LEAVE LOC.	STUNT ADJ.
Started – S	Hold - H	Test - T		R	T								
Travel - TR													
CAST		CHARACTER		TR									
CAST		CHARACTER		TR									
Cassandra Justo	Kyrie	W		12:00pm	1:30	7:20	3:08	4:10	12:00	8:00			
Daniel Harris	Tyler	W		12:30pm	1:30	6:10	3:08	4:10	12:30	7:00			
Lucy Caputi	Adena	W		12:30pm	1:30	6:10	3:08	4:10	12:30	7:00			
XX = N.D. BREAKFAST				* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL									

ATMOSPHERE TALENT													
No.	Rate	1st Call	Set Dismiss	Final Dismiss	Adj.	MPV	No.	Rate	1st Call	Set Dismiss	Final Dismiss	Adj.	MPV

Film Title: Bad Pixels Date of Report: 07/19 SHOOT DAY 10 OF 14



	BUILD ON STAGE	Rehearsals	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:	11	7	14	3
NUMBER OF ACTUAL DAYS:				

1st Shot After Lunch 4:15pm 2nd Meal _____ Til _____ Camera Wrap 8:20 Last Person Out 9:30

Added scenes:

* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL.

Film Title: Bad Pixels Date of Report : 07/20 SHOOT DAY 11 OF 14



	BUILD ON STAGE	Rehearsals	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:	11	7	14	3
NUMBER OF ACTUAL DAYS:				

1st Shot After Lunch 4:14 2nd Meal _____ Til _____ Camera Wrap 7:00p Last Person Out 8:20p

Added scenes: A6, A56

* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL

Film Title: Bad Pixels Date of Report: 07/21 SHOOT DAY 12 OF 14



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DAILY PRODUCTION REPORT

	BUILD ON STAGE	Rehearsals	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:	11	7	14	3
NUMBER OF ACTUAL DAYS:				

Film Title: BAD PIXELS Date of Report: 07/22/10 SHOOT DAY 13 OF 14
 Producer: Chris Carullo Director: Alex Bowser
 Date Started: 07/06/2010 Scheduled Finish Date: 07/23/10 Est. Finish Date: 07/23/10
 Sets shot today: INT. SKAM TUBEWAYS, EXT. JUNK HEAP
 Locations Shot Today: Center for Emerging Media, 500 W Livingston St, Orlando FL, 32826
 Crew Call 9:00am Shooting 12:00pm First Shot 2:05 Lunch 3:07 Til 4:10
 1st Shot After Lunch 5:02 2nd Meal _____ Til _____ Camera Wrap 8:44 Last Person Out _____

SCRIPT SCENES AND PAGES			MINUTES		SETUPS	
	SCENES	PAGES	Prev.	NA	Prev.	395
Script TOTAL	116	91	Today	NA	Today	34
Taken Prev.	103	66 5/8	Total	NA	Total	429
Taken Today	5	3 4/8				
TOTAL to date	108	70 1/8				
To Be Taken						

Scenes on call sheet: 108, 110, 112, 99, 54, 20, 30, 33, 9

Scenes shot today: 108, 110, 112, 99, 54

Scenes that need to be re-scheduled: 20, 30, 33, 9

Added scenes:

CAST - WEEKLY & DAY PLAYERS			W	H	MAKEUP WDDE.	WORKTIME		MEALS		TRAVEL TIME		
Worked - W	Rehearsal R	Finished - F	S	F		REPORT ON SET	DISMISS ON SET	OUT	IN	ARRIVE ON LOC.	LEAVE LOC.	STUNT ADJ.
Started - S	Hold - H	Test - T	R	T								
CAST			CHARACTER		TR							
Cassandra Justo			Kylie		TR							
Cassandra Justo			Rylie		W	12:30	1:30	8:45		12:00	9:10	
Daniel Harris			Tyler		W	12:30	1:30	8:45		12:00	9:10	
Lucy Caputi			Adena		W	1:00	2:00	8:45		12:05	9:10	

XX = N.D. BREAKFAST

* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL

ATMOSPHERE TALENT												
No.	Rate	1st Call	Set Dismiss	Final Dismiss	Adj.	MPV	No.	Rate	1st Call	Set Dismiss	Final Dismiss	Adj.

Film Title: Bad Pixels Date of Report: 07/21 SHOOT DAY 12 OF 14



DAILY PRODUCTION REPORT

	BUILD ON STAGE	Rehearsals	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:	11	7	14	3
NUMBER OF ACTUAL DAYS:				

Film Title: BAD PIXELS Date of Report: 07/23/10 SHOOT DAY 14 OF 14

Producer Chris Carullo Director Alex Bowser

Date Started 07/06/2010 Scheduled Finish Date 07/23/10 Est. Finish Date 07/23/10

Sets shot today: EXT. JUNK HEAP

Locations Shot Today: Center for Emerging Media, 500 W Livingston St, Orlando FL, 32826

Crew Call 9:00am Shooting 12:00pm First Shot 9:51am Lunch 2:27pm Til 3:30pm

1st Shot After Lunch 5:57pm 2nd Meal Til Camera Wrap 8:08pm Last Person Out 9:01

SCRIPT SCENES AND PAGES			MINUTES		SETUPS	
	SCENES	PAGES	Prev.	NA	Prev.	429
Script TOTAL	116	91	Today	NA	Today	57
Taken Prev.	108	70 1/8	Total	NA	Total	486
Taken Today	9	7 1/8				
TOTAL to date	124	77 1/8 (page count is inaccurate)				
To Be Taken						

Scenes on call sheet: 33, 9, 20, 30, 93, 66, 55, 97, 98

Scenes shot today: 33, 9, 20, 30, 93, 66, 55, 97, 98

Scenes that need to be re-scheduled:

Added scenes:

CAST - WEEKLY & DAY PLAYERS			W	H	MAKEUP WD/BE	WORKTIME		MEALS		TRAVEL TIME		
Worked - W	Rehearsal R	Finished - F	S	F		REPORT ON SET	DISMISS ON SET	OUT	IN	ARRIVE ON LOC.	LEAVE LOC.	STUNT ADJ.
Started - S	Hold - H	Test - T	R	T								
Travel - TR												
CAST	CHARACTER		TR									
Cassandra Justo	Kyrie		WF		9:05	9:30	8:08	2:27	3:30	9:01am	8:50	
Daniel Harris	Tyler		WF		9:30	10:10	8:08	2:27	3:30	9:25am	8:50	
Lucy Caputi	Adena		WF		12:20	1:00	8:08	2:27	3:30	12:15am	8:50	

XX = N.D. BREAKFAST

* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL

ATMOSPHERE TALENT													
No.	Rate	1st Call	Set Dismiss	Final Dismiss	Adj.	MPV	No.	Rate	1st Call	Set Dismiss	Final Dismiss	Adj.	MPV

APPENDIX H: FINAL COST REPORT

BAD PIXELS - FINAL COST REPORT

Acct No.	Category	Budget	Actual	Over/Under	Explanation
1100	Script	\$45	\$45	\$0	
1400	Cast	\$0	\$436	-\$436	Hotel for Kat Waters & SAG fees for Tim Powell, Travel for CJ
1500	Fundraising	\$150	\$150	\$0	Cost for Nite Vision II & III
2000	Production Staff	\$0	\$0	\$0	Unpaid.
2200-2400	Production Design	\$2,000	\$2,005	-\$5	N/A
2700	Wardrobe	\$600	\$342	\$258	No wardrobe for extras, minimal modification.
2800	Makeup & Hair	\$200	\$259	-\$59	Additional transportation cost.
2900	Set Operations	\$50	\$30	\$20	Unexpected cleanup costs.
3000	Electrical	\$350	\$41	\$309	
3100	Camera	\$150	\$163	-\$13	Extra bulb purchase.
3200	Production Sound	\$25	\$25	\$0	Batteries
3400	Catering & Craft	\$2,800	\$2,413	\$387	
3800	Production Film	\$450	\$411	\$39	Hard drives cheaper than expected.
5000	Editorial	\$350	\$0	\$350	Did not build server.
5700	Administrative	\$1,455	\$2,072	-\$617	Used money from other departments.
8000	Contingency 5%	\$431	\$300	\$131	Cost of dump visits & cleanup vehicle rental
Total Production					
		\$9,056	\$8,692	\$364	

APPENDIX I: CONTRACTS & AGREEMENTS

Crew Deal Memos

Sample Crew Deal Memo

CREW DEAL MEMO

PRODUCTION TITLE: BAD PIXELS
PRODUCTION DATES: JULY 6TH-JULY 23rd
PRODUCER: CHRISTOPHER CARULLO
ORGASMATRON FILMS, LLC
1024 BRAEMAR DR
WINTER PARK, FL 32792
(407) 212-7795

EMPLOYEE NAME: _____ JOB TITLE: _____

ADDRESS: _____

CELL NUMBER: _____ E-MAIL: _____

TERMS OF AGREEMENT

COMPENSATION: In full and complete consideration for the services to be rendered hereunder, Employee shall be compensated the sum of \$0 per five day week worked during the term.

1. WORKDAY: Employee's services shall be rendered on a five (5) day per week basis, with a twelve (12) hour workday exclusive of lunch breaks.
2. OVERTIME: Overtime compensation will not be provided.
3. TRANSPORTATION/ACCOMMODATION/EXPENSE PROVISION, if any: At the discretion of the Producer, transportation may be provided for other set locations.
4. MEALS: The Employee's first meal period will commence within six (6) hours following the Employee's call time (for set personnel only).
5. SERVICES: During this engagement, Employee will render services whenever and wherever Producer may require, in a competent, conscientious, and professional manner, meeting the needs of the Producer in all matters, including those involving artistic taste and judgment. The Producer shall have no obligation to actually utilize the Employee's services, or to include any of Employee's work in the Picture, or to producer, release, or continue the distribution of the Picture.
6. RECOVERABLES: Each department shall be responsible for all recoverable items, which must be inventoried and accounted for at the end of Principal Photography. These items should be organized, boxed, and returned to the Producer.
7. SUSPENSION AND TERMINATION: Producer shall have customary rights of suspension and termination by reason of any event beyond Producer's control which materially hampers production of the Picture, including, without limitation, force majeure, labor strike, or the death, material default, illness or incapacity of the employer or the Director, Director of Photography, or any principal cast member.
8. RIGHTS: All results and proceeds of employee's services hereunder shall constitute "a work made for hire" for Producer, and Producer shall be considered the author thereof for all purposes and the owner throughout the world of all the rights therein. Producer shall have the right to use and license the use of the Employee's name, photograph, likeness, voice and/or biography in connection with the

Picture and the advertising, publicizing, exhibition and/or other exploitation thereof, including, without limitation, in connection with "behind the scenes" and "making of" films and featurettes.

9. PUBLICITY: Employee shall not furnish any information or publicity about the Picture, the Picture's budget, or Producer to any third party.
10. ASSIGNMENT: Producer may assign its rights hereunder to any person, firm, or corporation.
11. EMPLOYEE'S REMEDIES: Employee recognizes that in the event of a breach by Producer of its obligations under this Agreement (including, without limitation, breaches of the Agreement arising out of credit obligations), the damage (if any) caused to the Employee thereby is not irreparable or sufficient to entitle Employee to injunctive or other equitable relief. Employee therefore agrees that Employee's rights and remedies shall be limited to the right, if any, to obtain damages at law, and that the Employee shall not have the right in such event to terminate or rescind this Agreement or to enjoin or restrain the distribution or exhibition of the Motion Picture. Neither the expiration of this Agreement, nor any other termination thereof shall affect the ownership by Producer of the results and proceeds of the services supplied by Employee, or any other rights granted herein to Producer, or alter any of the rights and privileges of Producer, or any warranty or undertaking on the part of Employee in connection with such results and proceeds.
12. CREDIT: Credit shall be accorded to Employee. All decisions with respect to credit, including without limitation the position, size, prominence, style, placement and form of any and all credits shall be determined by the producer in its sole discretion. No failure by Company or its assignees or licensees to comply with the credit requirements hereof shall be deemed a breach of this Agreement, subject to distributors' customary exceptions and exclusions.

Please print your name as you would like it to appear in the credit roll:

(Print Name)

AGREEMENT: This Deal Memo constitutes the full agreement between both parties unless amended to the contrary in writing and signed by both parties.

MISCELLANEOUS: This Agreement shall be deemed to be made in the State of Florida and shall be construed in accordance with the laws of State of Florida applicable to contacts made and performed therein. Notwithstanding any other provision of this Agreement, Employee's sole remedy for breach by Producer of any provisions of this Agreement shall be the right to pursue an action at law for damages. In no event shall Employee seek or be entitled to rescission, or to injunctive or other equitable relief, and the termination of this engagement or this Agreement for any reason shall not affect the Producer's right to the result and proceeds of Employee's services hereunder. Producer shall have the right to assign this Agreement to any person or entity, and the benefits of this Agreement shall inure to any such assignee. Employee shall, upon request, execute, acknowledge and deliver to Producer such additional documents as Producer may deem necessary to evidence and effectuate Producer's rights hereunder. Employee hereby grants Producer the right, as attorney-in-fact, to execute, acknowledge and record any and all such documents.

ADDITIONAL ITEMS:

1. All purchases over \$100.00 and all rentals will be made by Purchase Order, and must be approved by Producer, Line Producer, or Production Manager.
2. Petty Cash expenses must be accompanied by original receipts, not photocopies.
3. Time cards must be turned in Friday for work executed the forthcoming week. Time cards submitted late may be paid late.
4. If Employee would like for his/her call time to be considered differently from that on the call sheet then it must be approved by the Producer.
5. Parking tickets will not be reimbursed by Producer. In the event that unpaid parking violations are reported to Producer after Employee has concluded employment with Producer, Employee shall be responsible for any bail amount and/or processing fee with respect to such parking tickets.
6. There is no guarantee that petty cash over the float amount given will be reimbursed.
7. Meals on petty cash vouchers are not approved unless by prior agreement of Producer, Line Producer, or Production Manager.
8. During pre-production and wrap, off-set meals will not be reimbursed by Producer.
9. Producer will not accept or reimburse any receipts for cigarettes or alcohol.
10. Mobile phone charges will not be the responsibility of Producer without prior approval.

AGREED TO:

(Employee Signature)

Date: _____

AGREED TO: _____
(Producer Signature)

Date: _____

List of Crew Deal Signatories

NAME:	POSITION:	DATE OF EXECUTION:
Abdou, Farah	Associate Producer	05/31/10
Annone, Anthony	Art Production Assistant	07/01/10
Ballinger, Matt	Production Assistant	07/01/10
Beckler, Zachary	Digital Asset Manager	06/01/10
Boggs, Austin	Electrician	06/05/10
Bowser, Alexander	Director	06/10/10
Caicedo, Alex	Art Production Assistant	07/01/10
Campbell, Doug	Art Production Assistant	07/01/10
Carullo, Christopher	Producer	06/07/10
Caulfield, Joe	Boom Operator	07/01/10
Clapp, Faith	Makeup Department Head	05/31/10
Connelly, Tricia	Art Production Assistant	07/01/10
Conti, Vincent	Prop Assistant	07/01/10
Cooley, Tyler	Digital Compositor	07/01/10
DeRienzo, David	Production Assistant	07/01/10
Dern, Dustin	Art Production Assistant	07/01/10
Dickerson, Allyson	Second Assistant Camera	06/02/10
Dris, Michael	Catering Manager	07/01/10
Elder, Nina	Script Supervisor	07/01/10
Gaskin, Brianna	Property Master	07/01/10
Gibbons, Kelly	Art Production Assistant	07/01/10
Gonzales, JR	Prop Assistant	07/01/10
Gross, Geoffrey	Electrician	06/01/10
Guarente, Steve	Production Assistant - Catering	07/01/10
Guerrero, Dan	Art Production Assistant	07/01/10
Hanson, Jamie	Production Design Assistant	06/01/10
Hazboun, Brittney	Associate Producer	06/03/10
Hernandez, Andrew	Production Assistant	07/01/10
Hohensee, Jonathan	Grip	06/01/10
Jorge, Edgar	First Assistant Director	05/31/10
Lacy, Heath	Art Production Assistant	07/01/10
Ladolcetta, Brittany	Special Makeup Effects Artist	05/31/10
Lazin, Alex	Electrician	06/05/10
Lighston, Mike	Production Assistant	07/01/10
Lopez, Lyle	Art Production Assistant	07/01/10
Martin, Sean	Art Production Assistant	07/01/10
Mills, Travis	Art Production Assistant	07/01/10
Minns, Johnny	Art Production Assistant	07/01/10
Moonstein, Max	Prop Maker	07/01/10
Morris, Alison	Key Hair Stylist	05/31/10
Nalivayko, Alina	Costume Design	06/02/10
Ogden, Samantha	Art Production Assistant	07/01/10

Palmer, Kelly	Casting Director	05/31/10
Paulk, Kaysee	Assistant Digital Asset Manager	06/01/10
Perez, Jonathan	Cinematographer	05/31/10
Reynoso, Victoria	Second Assistant Director	07/01/10
Rosas, Fernando	Art Production Assistant	07/01/10
Rosen, Rachel	Art Production Assistant	07/01/10
Santa-Cruz, Christina	First Assistant Camera	06/01/10
Schender, Dresdner	Electrician	07/01/10
Schenker, Delaney	Gaffer	06/07/10
Sechrist, Carissa	Art Production Assistant	07/01/10
Sessoms, Patrick	Grip	07/01/10
Shults, Kate	Production Designer	06/01/10
Smith, Angelina	Art Production Assistant	07/01/10
Smith, Jared	Production Assistant	07/01/10
Smith, Jasen	Art Production Assistant	07/01/10
Smith, Sara	Production Assistant	05/31/10
Strand, Erik	Sound Mixer	07/01/10
Tolbert, Andrew	Art Production Assistant	07/01/10
Torres, Samuel	Production Manager	06/01/10
Trotsky, Alexander	Prop Maker	06/07/10
Watkins, Daniel	Key Grip / Second Camera	06/01/10
Yuken, Scott	Production Assistant	07/01/10
Zell-Breier, Samuel	Art Production Assistant	07/01/10

Actor Agreement

Sample Actor Agreement

ACTOR EMPLOYMENT AGREEMENT

THIS AGREEMENT is made and entered into as of the _____ (Date), by and between
ORGASMATRON FILMS LLC (Production Company), Christopher Carullo (hereinafter "Producer"), and
_____ (hereinafter "Player").

A. Producer intends to produce a motion picture (hereinafter the "Bad Pixels") based upon that certain screenplay tentatively titled "Bad Pixels."

B. Producer wishes to utilize the services of Player in connection with the Picture upon the terms and conditions herein contained.

ACCORDINGLY, IT IS AGREED AS FOLLOWS:

1. **PHOTOPLAY, ROLE, SALARY AND GUARANTEE:** Producer hereby engages Player to render services as such in the role of _____, in the Screenplay, at the salary of \$0 Dollars per day. Player accepts such engagement upon the terms herein specified.

2. **START DATE:** Principal Photography of the Picture shall commence on or about July 6th, 2010 (the "Start Date") and continue until July 23rd, 2010, or until the completion of the photography and recordation of said role.

The Start Date shall be automatically extended without notice for a period equal to the duration of any default, disability and/or force majeure (as such terms are defined below and regardless of whether Player's services are suspended therefore), or due to any location requirements, director and/or cast unavailability, weather conditions, and/or other similar contingencies.

3. **PLAYER'S ADDRESS:** All notices which the Producer is required or may desire to give to the Player may be given either by mailing the same addressed to the Player at the address listed at the end of this agreement, or such notice may be given to the Player personally, either orally or in writing.

4. **PLAYER'S TELEPHONE:** The Player must keep the Producer's casting office or the assistant director of said photoplay advised as to where the Player may be reached by telephone without unreasonable delay. The current telephone number of the Player is listed at the end of this agreement.

5. **NON-UNION PICTURE:** Producer makes the material representation that it is not a signatory to the Screen Actors Guild collective bargaining agreement or any other union or guild agreement. Player warrants that Player is not a member of any union or guild, memberships in which would prevent Player from working in this picture.

6. **EXCLUSIVITY:** Player's services hereunder shall be non-exclusive first priority during the Pre-Production, exclusive during Production Periods, and non-exclusive, but on a first-priority basis, during the Post-Production Period.

7. **RETAKES AND OTHER ADDITIONAL SERVICES:** During and after the Term, Player shall render such services as Producer may desire in producing retakes, added scenes, transparencies, close-ups, sound track (including dubbing and looping), process shots, trick shots and trailers for changes in and foreign versions of the Picture. Compensation for such additional services shall be payable pursuant to Paragraph 1 of the principal agreement; provided, however, that no compensation shall be payable for

such additional services to the extent they are rendered during any period for which Producer is otherwise obligated to pay or has paid Player compensation, or is entitled to Player's services without compensation.

8. NIGHTS, WEEKENDS, HOLIDAYS, WORK TIME: No increased or additional compensation shall accrue or be payable to Player for services rendered by Player at night or on weekends or holidays, or after the expiration of any number of hours of service in any period.

9. CREDIT: Producer shall accord Player customary shared screen credit. There shall be no obligation to accord Player credit in paid advertising and/or publicity, although Producer may from time to time elect, in its sole discretion, to accord Player such credit.

10. RIGHTS: Player grants, and Producer shall have, the perpetual and universal right to photograph and re-photograph Player (still and moving) and to record and re-record, double and dub Player's voice and performances, by any present or future methods or means and to use and authorize others to use Player's name, voice and likeness for and in connection with the Picture, the soundtrack (including a soundtrack album), trailers, and documentary and/or "making of" pictures, and all advertising (including Player's name and likeness on sleeves, jackets and other packaging for soundtrack albums, video cassettes, videodiscs, written publications and the like), merchandising, commercial tie-ups, publicity, and other means of exploitation of any and all rights pertaining to the Picture and any element thereof. Producer shall own all results and proceeds of Player's services hereunder, including the copyrights thereof, and as such owner shall have the right (among all other rights of ownership): (i) to include such results and proceeds in the Picture and in advertising and publicity relating to the Picture, (ii) to reproduce such results and proceeds by any present or future means, (iii) to combine such results and proceeds with photographs and recordings made by others for use in the Picture, (iv) to exhibit and perform such results and proceeds in theaters, on the radio and television, and in or by any other present or future media, for profit and otherwise, and for commercial or non-commercial purposes and purposes of trade, and (v) to license and assign its rights to any other person or producer. Without in any way limiting the foregoing, the results and proceeds of Player's services hereunder include any and all material, words, writings, ideas, "gags", dialogue, melody and lyrics composed, submitted or interpolated by Player in connection with the preparation or production of the Picture (hereinafter referred to as "material"). All said material, the copyright therein, and all renewals, extensions or reversions of copyright now or hereafter provided, shall automatically become the property of Producer, which shall be deemed the author thereof, it being agreed and acknowledged that all of the results and proceeds of Player's services hereunder are a specially ordered and commissioned "work made for hire" within the meaning of the 1976 Copyright Act for the compensation provided in the Principal Agreement. Player hereby expressly waives and relinquishes any moral rights or "droit morale" in and to any material created by or contributed to the Picture by Player including all of Player's performance.

11. FORCE MAJEURE: As used herein the term "force majeure" means epidemic, act of God, strike, lockout, labor condition, unavailability of materials, transportation, power or other commodity, delay of common carrier, civil disturbance, riot, war or armed conflict (whether or not there has been an official declaration of war), the enactment of any law, the issuance of any executive or judicial order or decree, breach of contract by, or disability of, the Producer, Director, other principal cast member, breach of contract by a financier or completion guarantor, or other similar occurrence beyond the control of Producer, which causes an interruption of or materially hampers or materially interferes with the production of the Picture.

12. INSURANCE: Player warrants that to the best of Player's knowledge Player is in good health and has no condition which would prevent Producer from obtaining life, health, accident, cast or other insurance covering Player at premium rates normal to Player's age and sex, without any unusual exclusion or limitation of liability on the part of the insurer.

13. **ASSIGNMENT:** Producer shall have the right to assign this Agreement and any of the rights granted herein, in whole or in part, to any person, firm, corporation or entity, and nothing contained herein shall imply anything to the contrary. Upon the assignee's assumption of the obligations of Producer with respect to the rights so assigned, Producer shall be relieved of all such obligations. Producer shall also have the right to lend the services of Player to any person, firm or corporation which is a subsidiary, parent or affiliate of Producer or the successor to Producer by a merger or by a transfer of substantially all of Producer's assets hereunder. In the event of any such lending, Player agrees to render his services to the best of his ability to the person, firm, or corporation to whom his services are loaned hereunder. Player may not assign Player's rights or obligations hereunder.

14. **MERCHANDISING:** Producer is also granted the further exclusive right and license, but only in connection with the role portrayed by Player in the film to use and to license the use of Player's name, sobriquet, photograph, likeness, caricature and/or signature (collectively referred to herein as "name and likeness") in and in connection with any merchandising and/or publishing undertakings.

15. **INCLUSIVE PAYMENTS:** All payments to Player hereunder shall be deemed to be equitable and inclusive remuneration for all services rendered by Player in connection with the Picture and to be paid by way of a complete buy-out of all rights granted to Producer hereunder and no further sums shall be payable to Player by Producer by reason of the exploitation of the Picture and all results and proceeds of Player's services hereunder in any and all media throughout the universe pursuant to any collective bargaining agreement, if any, or otherwise, by way of residuals, repeat fees, pension contributions, or any other monies whatsoever.

16. **ARBITRATION:** Any controversy or claim arising out of or relating to this agreement or any breach thereof shall be settled by arbitration in accordance with the Rules of the American Arbitration Association; and judgment upon the award rendered by the arbitrators may be entered in any court having jurisdiction thereof. The prevailing party shall be entitled to reimbursement for costs and reasonable attorney's fees. The determination of the arbitrator in such proceeding shall be final, binding and non-appealable. In the event of any breach by the Producer of this Agreement, the Player shall be limited to the Player's remedy at law for damages, if any, and shall not have the right to terminate or rescind this Agreement or to enjoin or restrain in any way the production, distribution, advertising or exploitation of the Picture.

17. **EMPLOYMENT ELIGIBILITY:** All of Producer's obligations herein are expressly conditioned upon Performer's completion, to Producer's satisfaction, of the I-9 form (Employee Eligibility Verification Form), and upon Performer's submission to Producer of original documents satisfactory to demonstrate Performer's employment eligibility.

IN WITNESS WHEREOF, the parties have executed this agreement on the day and year first above written.

AGREED TO AND ACCEPTED:

Date:

"Player" Name (please print): _____

"Player" Signature: _____

"Player" Address: _____

"Player" Phone number: _____

Production Company: ORGASMATRON FILMS, LLC

Prod. Co. Representative Name (please print): KELLY PALMER, CASTING DIRECTOR

Prod. Co. Representative Signature: _____

List of Actor Agreement Signatories

NAME:	ROLE:	DATE OF EXECUTION:
Justo, Cassondra	Kyrie	05/31/10
Harris, Daniel	Tyler	05/30/10
Caputi, Lucy	Adena	05/31/10
Mrazek, Alexander	Don	05/31/10
Thomas, Nicole	Sylva	05/30/10
Higgins, Katarina	Valerie	05/29/10
Powell, Timothy	Comstock	06/04/10
Kahn, Daryn	Phil	06/01/10
Ivar, Barker	Male DJ	06/01/10
Conner, Chase	Muscles	07/19/10
Nelson, Alex	Bobbitt	07/19/10

Screen Actors Guild Agreement

SAG Ultra Low Agreement

SCREEN ACTORS GUILD
EMPLOYMENT OF PERFORMER
FOR ULTRA LOW BUDGET FILM

PRODUCTION COMPANY Orgasmatron Films, LLC DATE 6/24/10
PRODUCTION TITLE Bad Pixels
PERFORMER'S NAME Tim Powell START DATE 6/24/10
ADDRESS 5103 Belleport Av, Orlando, FL 32812
ROLE Comstock DAILY RATE \$ 100
PERFORMER'S TELEPHONE NO. 407-595-0749 NUMBER OF DAYS GUARANTEED: 1

1. Subject to SAG approval, the following shall apply to this employment:
 - a) Weekend premiums are waived.
 - b) Consecutive employment requirement is waived provided scheduling of calls is subject to Performer's availability, except while on overnight locations.
 - c) Daily overtime is payable at time and one-half. No work is permitted in excess of 12 hours on any day.
- 2) The employment is subject to all of the provisions and conditions applicable to the employment of performers contained in or provided for in the Independent Producers' Ultra Low Budget Letter Agreement. Such Agreement is deemed incorporated herein.
- 3) Producer makes the material representation that either it is presently a signatory to the Screen Actors Guild collective bargaining agreement covering the employment contracted for herein, or, that the above referenced photoplay is covered by such collective bargaining agreement under the "Independent Production" provisions of the General Provisions of the current Screen Actors Guild Agreement for Independent Producers of Theatrical Motion Pictures.
- 4) Rights Granted. By payment of at least the minimum fees specified for this employment, Producer obtains all theatrical rights.
- 5) Employment status. The performer engaged by this contract is considered an employee, not an independent contractor. As such, the compensation due the performer is subject to income tax withholding, social security and disability deductions. The performer is entitled to Unemployment Insurance coverage.

PRODUCER Alex Bausler PERFORMER Tim Powell
BY [Signature] SOCIAL SECURITY # [Redacted]

THE PERFORMER MAY NOT WAIVE ANY PROVISION OF THIS CONTRACT WITHOUT THE PRIOR WRITTEN CONSENT OF SCREEN ACTORS GUILD.

Licensing Agreements

Original Music Licensing Agreements

PROD. #: 001	PRODUCTION TITLE: BAD PIXELS
DIRECTOR: ALEX BOWSER	PRODUCER: CHRIS CARULLO

ORIGINAL MUSIC LICENSING AGREEMENT

AGREEMENT made and entered into as of June 1st, 2010 by and between
Orgasmatron Films, LLC (herein after the "Company") and
and Ivar Barker "Blood Eagle" (herein after the "Artist"), and
BAD PIXELS (herein after the "Picture").

IN CONSIDERATION of mutual covenants and conditions herein contained the parties hereby agree as follows:

1. The Artist grants the Producer, the Director, the Company, their successors, assigns, and licensees the non-exclusive right to record, produce and reproduce, the lyrics and musical compositions, or any portion thereof, for use in the production of the Picture. These rights include the use of the lyrics and musical composition for advertisements trailers, marketing, and promotion of the Picture created by the Company.
2. The Artist grants the Producer, the Director, the Company, their successors, assigns, and licensees the non-exclusive right to reproduce, perform, and edit any existing recordings, or any portion thereof, for use in the production of the picture. These rights include the use of any existing recordings the Artist may have for advertisements, trailers, marketing, and promotion of the Picture created by the Company.
3. The Artist grants the Company the right to exhibit, distribute, exploit, market, and perform the music for the Picture, created by the Company, throughout the universe in any and all media now known or hereafter devised. These distribution rights include the right to advertise, promote or market the music for the Picture, created by the Company throughout the universe in any and all media now known or hereafter devised.
4. The Artist will retain all rights to the musical compositions, lyrics and sound recording for the Picture.
5. The Company will retain all rights to the Picture, created by the Company.
6. The Company hereby grants the right for the Artist to use the Picture, created by the Company, for promotional use only. This does not include public screenings, television rights, or theatrical distribution. Any public performance of the Picture must be approved by the Company.

ORIGINAL MUSIC LICENSING AGREEMENT – page 2

7. The Artist is not legally bound from re-creating a picture using the lyrics and music compositions for the Picture, if and when the opportunity presents itself with another company, individual, entity, or educational institution. The Company does not have exclusive rights to the lyrics, musical composition or sound recording.
8. The Artist warrants that no promise of payment or compensation was made or will be made by the Company for the Artist's participation in this project.
9. The Artist agrees to indemnify and hold the Director, Producer, the Company, and their successors, assigns, and licensees free and harmless from any and all claims, liabilities, costs, losses, damages or expenses including, but not limited to, all attorney's fees, and costs reasonably incurred in connection therewith, which may result or arise out of any breach or failure of any covenant and warranty of the Artist contained in this agreement.
10. The Company agrees to indemnify and hold the Artist, and their successors, assigns and licensees free and harmless from any and all claims, liabilities, costs, losses, damages or expenses including, but not limited to, all attorney's fees, and costs reasonably incurred in connection therewith, which may result or arise out of any breach or failure of any covenant and warranty of the Company contained in this agreement.
11. The Artist warrants and represents that he is free to enter into this license and that this agreement does not conflict with any existing contracts or agreements to which the Artist is a party. The Artist warrants that he maintains all rights to the lyrics and musical score for the Picture. The Artist also warrants that he owns all rights to master recordings of the Picture.
12. This agreement shall be governed by the laws of the USA / State of Florida applicable to agreements executed and to be wholly performed herein. This agreement is not valid until signed by a representative from the Company and the Artist. The Artist agrees that this document constitutes the entire agreement between the parties superseding any previous agreements written or oral. The Artist further agrees that any modification be in writing and signed by all parties hereto.

<u>Ivar Barker</u> Artist	<u>[Signature]</u> Date	<u>6/1/10</u>
<u>Chris Carullo</u> Producer(s)	<u>[Signature]</u> Date	
<u>Alex Bowser</u> Producer(s)	<u>[Signature]</u> Date	<u>6/1/10</u>
<u>Alex Bowser</u> Company Representative	<u>[Signature]</u> Date	<u>6/1/10</u>

PROD. #: 001	PRODUCTION TITLE: BAD PIXELS
DIRECTOR: ALEX BOWSER	PRODUCER: CHRIS CARULLO

ORIGINAL MUSIC LICENSING AGREEMENT

AGREEMENT made and entered into as of June 6th, 2010 by and between
Orgasmatron Films LLC (herein after the "Company") and
 and Lucy Caputi "Blood Eagle" (herein after the "Artist"), and
Bad Pixels (herein after the "Picture").

IN CONSIDERATION of mutual covenants and conditions herein contained the parties hereby agree as follows:

1. The Artist grants the Producer, the Director, the Company, their successors, assigns, and licensees the non-exclusive right to record, produce and reproduce, the lyrics and musical compositions, or any portion thereof, for use in the production of the Picture. These rights include the use of the lyrics and musical composition for advertisements trailers, marketing, and promotion of the Picture created by the Company.
2. The Artist grants the Producer, the Director, the Company, their successors, assigns, and licensees the non-exclusive right to reproduce, perform, and edit any existing recordings, or any portion thereof, for use in the production of the picture. These rights include the use of any existing recordings the Artist may have for advertisements, trailers, marketing, and promotion of the Picture created by the Company.
3. The Artist grants the Company the right to exhibit, distribute, exploit, market, and perform the music for the Picture, created by the Company, throughout the universe in any and all media now known or hereafter devised. These distribution rights include the right to advertise, promote or market the music for the Picture, created by the Company throughout the universe in any and all media now known or hereafter devised.
4. The Artist will retain all rights to the musical compositions, lyrics and sound recording for the Picture.
5. The Company will retain all rights to the Picture, created by the Company.
6. The Company hereby grants the right for the Artist to use the Picture, created by the Company, for promotional use only. This does not include public screenings, television rights, or theatrical distribution. Any public performance of the Picture must be approved by the Company.

ORIGINAL MUSIC LICENSING AGREEMENT – page 2

7. The Artist is not legally bound from re-creating a picture using the lyrics and music compositions for the Picture, if and when the opportunity presents itself with another company, individual, entity, or educational institution. The Company does not have exclusive rights to the lyrics, musical composition or sound recording.
8. The Artist warrants that no promise of payment or compensation was made or will be made by the Company for the Artist's participation in this project.
9. The Artist agrees to indemnify and hold the Director, Producer, the Company, and their successors, assigns, and licensees free and harmless from any and all claims, liabilities, costs, losses, damages or expenses including, but not limited to, all attorney's fees, and costs reasonably incurred in connection therewith, which may result or arise out of any breach or failure of any covenant and warranty of the Artist contained in this agreement.
10. The Company agrees to indemnify and hold the Artist, and their successors, assigns and licensees free and harmless from any and all claims, liabilities, costs, losses, damages or expenses including, but not limited to, all attorney's fees, and costs reasonably incurred in connection therewith, which may result or arise out of any breach or failure of any covenant and warranty of the Company contained in this agreement.
11. The Artist warrants and represents that he is free to enter into this license and that this agreement does not conflict with any existing contracts or agreements to which the Artist is a party. The Artist warrants that he maintains all rights to the lyrics and musical score for the Picture. The Artist also warrants that he owns all rights to master recordings of the Picture.
12. This agreement shall be governed by the laws of the USA / state of Florida applicable to agreements executed and to be wholly performed herein. This agreement is not valid until signed by a representative from the Company and the Artist. The Artist agrees that this document constitutes the entire agreement between the parties superseding any previous agreements written or oral. The Artist further agrees that any modification be in writing and signed by all parties hereto.

LUCY CAPUTI

Artist

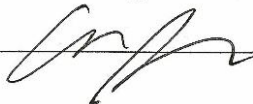


6/3/10

Date

Alex Bowser

Producer(s)



6/3/10

Date

Chris Carullo

Producer(s)



Date

Alex Bowser

Company Representative

6/3/10

Date

Atmosphere Release

Sample Personal Release

PERSONAL RELEASE

I, the undersigned, hereby grant permission to ORGASMATRON FILMS, LLC to photograph me and to record my voice, performances, poses, acts, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness and sound as part of the UCF MFA THESIS FEATURE FILM, titled BAD PIXELS (the "Picture") and the unlimited distribution, advertising, promotion, exhibition and exploitation of the Picture by any method or device now known or hereafter devised in which the same may be used, and/or incorporated and/or exploited.

I agree that I will not assert or maintain against you, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any other reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided. I hereby release you, your successors, assigns and licensees, and each of them, from and against any and all claims, liabilities, demands, actions, causes of action(s), costs and expenses whatsoever, at law or in equity, known or unknown, anticipated or unanticipated, which I ever had, now have, or may, shall or hereafter have by reason, matter, cause or thing arising out of your use of herein provided.

I affirm that neither I, nor anyone acting for me, gave or agreed to give anything of value to any of your employees or any representative of any television station, network or production entity or arranging my appearance on the Picture.

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

Very truly yours,

(Signature)

(Please Print Name)

(E-mail)

(Phone #)

List of Personal Release Signatories

NAME:	DATE OF EXECUTION:
Alexander, Jeph	07/17/2010
Anderson, Cliff	07/17/2010
Barker, Ivar	07/17/2010
Blanco, Jessyka	07/17/2010
Brackett, Crystal	07/17/2010
Carullo, Christopher	07/17/2010
Caulfield, Joe	07/17/2010
Crumbley, Leigha	07/17/2010
DeRienzo, David	07/17/2010
Deutzman, Brian	07/17/2010
Diaz, Alex	07/17/2010
Duffy, Michael	07/17/2010
Esser, Brian	07/17/2010
Faviere, Tyler	07/17/2010
Heaggans, Dimitri	07/17/2010
Hohensee, Jonathan	07/17/2010
Hosea, Marvin	07/17/2010
John, Jerell	07/17/2010
Jones, Vincent	07/17/2010
Kadis, Ian	07/17/2010
Khan, Michael	07/17/2010
Lee, Angelina	07/17/2010
Lopez, Lyle	07/17/2010
Mills, Travis	07/17/2010
Nelson, Alex	07/17/2010
Noyes, Lesley	07/17/2010
Ogden, Samantha	07/17/2010
Palmer, Kelly	07/17/2010
Peterson, Eric	07/17/2010
Robinson, Rob	07/17/2010
Roman, Rosalyn	07/17/2010
Roper, Alessandra	07/17/2010
Rosenthal, Courtney	07/17/2010
Schenker, Delaney	07/17/2010
Schenker, Dresdner	07/17/2010
Taylor, Cassandra	07/17/2010
Temple, Jason	07/17/2010
Walker, Tony	07/17/2010
Whatley, Benjamin	07/17/2010
Williams, Miranda	07/17/2010
Zell-Breier, Sam	07/17/2010

Permits

UCF Studio 500 Permit

STUDIO 500

UCF STAGES FOR MOCAP, FILM AND VIDEO PRODUCTION
500 West Livingston Street, Orlando FL 32801
Richard Grula (Studio Director) • 407.235.3616 • rgrula@fieg.ucf.edu

AGREEMENT FOR UCF STUDENT USE OF FACILITIES

CLIENT CONTACT

Name: Alex Bowser
Cell Phone: 407-212-7795
Email: alex.bowser@alexbowser.com

This memo of understanding is an agreement between the above named client and STUDIO 500, UCF Center for Emerging Media, for use of soundstage facilities at STUDIO 500.

DATES OF STAGE USE

Load In / Build: JUNE 23 - BUILDING (JON BOWEN ACROSS)
Equipment Check Out: JULY 1, 2010 (Client or KEY must be present during check out)
Shoot Dates: JULY 6-23
Equipment Check In: JULY 28 WED 5pm (Client or KEY must be present during check in)
Final Clean Up: JULY 28, WED 5pm (Final time for return of stage & access cards)

It's the client's responsibility to alert STUDIO 500 of any changes to the above dates and times.

Rules for studio use are listed below. **Any production not adhering to these rules will be ejected and not be permitted to use the facility.** CLIENT is responsible for the actions of all crew members, thus it is the CLIENT'S responsibility to inform cast and crew of the rules.

- DEPOSIT** – a \$500 deposit is required to reserve STUDIO 500 facilities. No reservation shall be considered booked until the deposit is received. The deposit should be a check made out to *University of Central Florida*. The check will be returned upon satisfactory check-in. **Part or all of the deposit will be held for late return of facility or equipment, damage to facility or equipment or other instance of negligence.**

a. **DEPOSIT RECEIVED** 

- INSURANCE** – CLIENT must provide a certificate for Commercial General Liability written on an occurrence basis for bodily injury and property damage with coverage limit not to be less than \$2 million. University of Central Florida needs to be named as Additionally Insured and Loss Payee. Certificate holder box should list: University of Central Florida / Attn: Rich Grula / 500 West Livingston Street / Orlando, FL 32801.

a. **INSURANCE CERT RECEIVED** 

STUDIO 500

UCF STAGES FOR MOCAP, FILM AND VIDEO PRODUCTION
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AGREEMENT FOR UCF STUDENT USE OF FACILITIES

12. **DUMPSTER & DEBRIS REMOVAL** – Garbage cans will be provided to a production. Request more if needed. STUDIO 500 has a dumpster which can be used for office waste (papers, cardboards, etc). NO FOOD OR CONSTRUCTION DEBRIS SHOULD BE PLACED IN THIS DUMPSTER. All construction materials and furniture brought to STUDIO 500 for a production must be removed before the final cleanup. CLIENTS might need to arrange for a separate dumpster to handle construction waste. One vendor we've used is AFAB SERVICES (\$321-377-7714). Dumpster cost is \$200 - \$275 and includes delivery and removal after two weeks or when dumpster is full.

STUDIO 500 rooms available to this production are as follows (checked only):

<input checked="" type="checkbox"/>	Soundstage	<input checked="" type="checkbox"/>	Office 1 (152)	<input checked="" type="checkbox"/>	Parking Lot
<input type="checkbox"/>	Dressing Rooms	<input checked="" type="checkbox"/>	Office 2 / Talent Lounge (151)	<input type="checkbox"/>	
<input checked="" type="checkbox"/>	Stage Load In Area	<input checked="" type="checkbox"/>	Office 3	<input type="checkbox"/>	
<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	

CLIENTS are not permitted to shoot in hallways or any location other than the Soundstage without prior approval from the Studio Director. CLIENTS and their crews should avoid entering locations not checked above.

STUDIO 500 access is limited and productions must be wrapped and out the door before Midnight each evening.

By signing below, the CLIENT confirms that they've read and understand all rules in this document and agree to follow them.


Client - Student Director


Richard Grula - Studio Director / Studio 500

Insurance Certificates

ACORDTM CERTIFICATE OF LIABILITY INSURANCE						DATE (MM/DD/YYYY) 6/24/2010	
PRODUCER HCC Specialty Underwriters, Inc. 401 Edgewater Place, Suite 400 Wakefield, MA 01880				THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW.			
INSURED Alexander Bowser 433 W. New England Ave, Apt. 208 Winter Park, FL 32789				INSURERS AFFORDING COVERAGE INSURER A: Lexington Insurance Company INSURER B: National Union Fire Insurance Company INSURER C: INSURER D: INSURER E:		NAIC # 19437	
COVERAGES THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES. AGGREGATE LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.							
INSR ADD'L	I.T.R. INSRD	TYPE OF INSURANCE	POLICY NUMBER	POLICY EFFECTIVE DATE (MM/DD/YYYY)	POLICY EXPIRATION DATE (MM/DD/YYYY)	LIMITS	
A		GENERAL LIABILITY	SEL017860355	Jun 23, 2010	Jul 24, 2010	EACH OCCURRENCE	\$ 1,000,000
		<input checked="" type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS MADE <input checked="" type="checkbox"/> OCCUR				DAMAGE TO RENTED PREMISES (Ea occurrence)	\$ 300,000
B		<input checked="" type="checkbox"/> Medical Expense <small>GEN'L AGGREGATE LIMIT APPLIES PER:</small> POLICY <input type="checkbox"/> PRO-JECT <input type="checkbox"/> LOG	SRG 0009101757	Jun 23, 2010	Jul 24, 2010	MED EXP (Any one person)	\$ 5,000
						PERSONAL & ADV INJURY	\$ 1,000,000
		GENERAL AGGREGATE				\$ 2,000,000	
		PRODUCTS - COM/PROP AGG				\$ 1,000,000	
		AUTOMOBILE LIABILITY				COMBINED SINGLE LIMIT (Ea accident)	\$
		ANY AUTO				BODILY INJURY (Per person)	\$
		ALL OWNED AUTOS				BODILY INJURY (Per accident)	\$
		SCHEDULED AUTOS				PROPERTY DAMAGE (Per accident)	\$
		HIRED AUTOS				AUTO ONLY - EA ACCIDENT	\$
		NON-OWNED AUTOS				OTHER THAN: EA ACC	\$
		GARAGE LIABILITY				AUTO ONLY: AGG	\$
		ANY AUTO				EACH OCCURRENCE	\$
		EXCESS/UMBRELLA LIABILITY				AGGREGATE	\$
		<input type="checkbox"/> OCCUR <input type="checkbox"/> CLAIMS MADE DEDUCTIBLE RETENTION \$					\$
		WORKERS COMPENSATION AND EMPLOYERS' LIABILITY				WC STATUTORY LIMITS	\$
		ANY PROPRIETOR/PARTNER/EXECUTIVE OFFICER/MEMBER EXCLUDED?				E.L. EACH ACCIDENT	\$
		If yes, describe under SPECIAL PROVISIONS below				E.L. DISEASE - EA EMPLOYEE	\$
		OTHER				E.L. DISEASE - POLICY LIMIT	\$
DESCRIPTION OF OPERATIONS / LOCATIONS / VEHICLES / EXCLUSIONS ADDED BY ENDORSEMENT / SPECIAL PROVISIONS The Certificate Holder is added as Additional Insured with respect to our Insured's negligence only. This coverage is with respect to Bad Pixels event to be held 6/23/2010 - 7/23/2010 at UCF Center for Emerging Media Orlando FL							
CERTIFICATE HOLDER University of Central Florida Film Department 500 W. Livingston Street Orlando, FL 32801				CANCELLATION SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, THE ISSUING INSURER WILL ENDEAVOR TO MAIL 30 DAYS WRITTEN NOTICE TO THE CERTIFICATE HOLDER NAMED TO THE LEFT, BUT FAILURE TO DO SO SHALL IMPOSE NO OBLIGATION OR LIABILITY OF ANY KIND UPON THE INSURER, ITS AGENTS OR REPRESENTATIVES. AUTHORIZED REPRESENTATIVE <i>[Signature]</i>			

ACORD 25 (2001/08)

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CERTIFICATE OF LIABILITY INSURANCE

ALEXBOW-01

SHME

DATE (MM/DD/YYYY)

6/17/2010

PRODUCER Maury, Donnelly & Parr, Inc. Commerce & Water Streets Baltimore, MD 21202	(410) 685-4625	THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW.
INSURED Alexander Bowser 433 W. New England Ave Apt. 208 Winter Park, FL 32789-	INSURERS AFFORDING COVERAGE	NAIC #
	INSURER A: Chubb Group of Insurance	
	INSURER B:	
	INSURER C:	
	INSURER D:	
	INSURER E:	

COVERAGES

THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES. AGGREGATE LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.

INSR ADD'L LTR	INSRD	TYPE OF INSURANCE	POLICY NUMBER	POLICY EFFECTIVE DATE (MM/DD/YYYY)	POLICY EXPIRATION DATE (MM/DD/YYYY)	LIMITS
		GENERAL LIABILITY <input type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS MADE <input type="checkbox"/> OCCUR GEN'L AGGREGATE LIMIT APPLIES PER: <input type="checkbox"/> POLICY <input type="checkbox"/> PRO <input type="checkbox"/> LOC				EACH OCCURRENCE \$ DAMAGE TO RENTED PREMISES (Ea occurrence) \$ MED EXP (Any one person) \$ PERSONAL & ADV INJURY \$ GENERAL AGGREGATE \$ PRODUCTS - COMPROP AGG \$
		AUTOMOBILE LIABILITY <input type="checkbox"/> ANY AUTO <input type="checkbox"/> ALL OWNED AUTOS <input type="checkbox"/> SCHEDULED AUTOS <input type="checkbox"/> HIRED AUTOS <input type="checkbox"/> NON-OWNED AUTOS				COMBINED SINGLE LIMIT (Ea accident) \$ BODILY INJURY (Per person) \$ BODILY INJURY (Per accident) \$ PROPERTY DAMAGE (Per accident) \$
		GARAGE LIABILITY <input type="checkbox"/> ANY AUTO				AUTO ONLY - EA ACCIDENT \$ OTHER THAN EA ACC \$ AUTO ONLY: AGG \$
		EXCESS / UMBRELLA LIABILITY <input type="checkbox"/> OCCUR <input type="checkbox"/> CLAIMS MADE DEDUCTIBLE \$ RETENTION \$				EACH OCCURRENCE \$ AGGREGATE \$ \$ \$ \$ \$ WC STATUTORY LIMITS <input type="checkbox"/> OTH-ER <input type="checkbox"/>
		WORKERS COMPENSATION AND EMPLOYERS' LIABILITY ANY PROPRIETOR/PARTNER/EXECUTIVE OFFICER/MEMBER EXCLUDED? <input type="checkbox"/> Y/N (Mandatory in NH) If yes, describe under SPECIAL PROVISIONS below				E.L. EACH ACCIDENT \$ E.L. DISEASE - EA EMPLOYEE \$ E.L. DISEASE - POLICY LIMIT \$
A		OTHER Commercial Inland Marine	6620506	5/12/2010	5/12/2011	Rented/Leased Equipment 100,000
A		Commercial Inland Marine	6620506	5/12/2010	5/12/2011	Replacement Cost

DESCRIPTION OF OPERATIONS / LOCATIONS / VEHICLES / EXCLUSIONS ADDED BY ENDORSEMENT / SPECIAL PROVISIONS

Certificate holder is named as loss payee with regard to rented/leased equipment.
Deductible: \$1,000 any one accident except \$10,000 Flood, Earthquake, Wind & Hail.

CERTIFICATE HOLDER

University of Central Florida Film
Department
Attn: Rich Grula
500 W. Livingston Street
Orlando, FL 32792-

CANCELLATION

SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, THE ISSUING INSURER WILL ENDEAVOR TO MAIL 45 DAYS WRITTEN NOTICE TO THE CERTIFICATE HOLDER NAMED TO THE LEFT, BUT FAILURE TO DO SO SHALL IMPOSE NO OBLIGATION OR LIABILITY OF ANY KIND UPON THE INSURER, ITS AGENTS OR REPRESENTATIVES.

AUTHORIZED REPRESENTATIVE

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Equipment Rental Contracts

Equipment / Facilities Reservation # 884

Univ of Central Florida - Film Department

Alexander Bowser [ID 171]

has a reservation from... **Wednesday, 6/23/2010 3:00 PM**

to... **Monday, 6/28/2010 4:00 PM**

for Project... **GRAD- Bad Pixels [ID 483]**

Reserved Equipment / Facilities...


<i>Item</i>		<i>Tag #</i>	<i>Quan</i>	<i>Replacement</i>
Cartoni A302	A/B Ultra-Light Alumin Tripod w/ Bag	12419	1	\$560.00
Light Meter	Minolta-V Light Meter	11215	1	\$300.00
XLR, 20ft	XLR Cable (M) to (F)	12115	1	\$20.00
XLR, 25ft	XLR Cable (M) to (F)	12458	1	\$25.00
Case, Z-DSLR	Zacuto DSLR Camera Rig Kit	11370	1	\$125.00
MiniBase Plate	Zacuto Base w/ (2) 12" 15mm Rods	11348	1	\$450.00
Z-Lite	Zacuto Couter Balance Weight - 15mm	11352	1	\$176.00
Case, Monitor	DP1x Monitor Kit	11440	1	\$92.00
SmallHD DP1	9" 720p Field Monitor w/ Sleeve & Hood	11404	1	\$995.00
Z-Finder	Zacuto Eyepiece for DSLR LCD Screen	11349	1	\$376.00
HDMI Splitter	Jag 35 1x2 HDMI Splitter	11506	1	
SmallHD Batt	DP1 Battery Pack	11408	1	\$60.00
SmallHD Batt	DP1 Battery Pack	11405	1	\$60.00
SmallHD Batt	DP1 Battery Pack	11406	1	\$60.00
SmallHD Batt	DP1 Battery Pack	11407	1	\$60.00
Wind, Zepp	Rycote Zeppelin Windjammer+Enclosure	11297	1	\$649.00
Shtgn, MKH-70	Sennheiser MKH-70 Supercardioid Shotgun	12025	1	\$2,000.00
Case, Handy Rec	Pelican Case 1200, Black for H4 or H4n	12493	1	\$50.00
Boom Pole	Boom Pole	12453	1	\$360.00
Headphone, Sony		11510	1	
Cases, Misc.	Pelican Case	12256	1	\$120.00
Case, 7D Acc	Canon 7D Cam Accessories Kit	11366	1	\$480.00
Hoodman, CF 80	Raw CF Reader, Firewire 800/400	11486	1	
Case, 7D Cam	Canon 7D Camera Body Kit	11353	1	\$65.00
Canon 7D	EOS 7D DSLR w/ 28-135mm Zoom Lens	11350	1	\$1,800.00
Case, CF 16GB	16GB Sandisk Compact Flash Card Kit	11447	1	\$530.00
Novoflex EOS	EOS to Nikon lens mount adpter w/ Cap	11384	1	\$275.00
Case, 5D Cam		11517	1	
Canon 5D Mk II	EOS 5D MKII DSLR w/24-104mm Zoom Lens	11518	1	
Case, CF 16GB	16GB Sandisk Compact Flash Card Kit	11448	1	\$530.00
Hoodman, CF 80	Raw CF Reader, Firewire 800/400	11485	1	
Bogen 3063	Tripod w/ Base Plate & Soft Case	12159	1	\$650.00

Total Replacement Cost of Equipment:

\$10,868.0
0

Cartoni A302

Disclaimer: By signing this form, student acknowledges that they have read the current UCF Film Student Handbook and agree to all equipment check-out policies. All prices are subject to change, including those not listed.

 6/22/10
Student Signature Date

 6/22/10
Equipment Room Staff Date

Reservation printed 6/23/2010 9:27 am

Reservation made on 6/22/2010 5:02 pm by Jon Perez

Reservation revised on 6/23/2010 9:27 am by Jon Perez

Alexander Bowser [ID 171]has a reservation from... **Wednesday, 6/30/2010 4:30 PM**to... **Monday, 7/26/2010 10:00 AM**for Project... **GRAD- Bad Pixels [ID 483]****Reserved Equipment / Facilities...**

<i>Item</i>	<i>Tag #</i>	<i>Quan</i>	<i>Replacement</i>
Case, Monitor DP1x Monitor Kit	11440	1	\$92.00
SmallHD DP1 9" 720p Field Monitor w/ Sleeve & Hood	11404	1	\$995.00
SmallHD Batt DP1 Battery Pack	11407	1	\$60.00
SmallHD Batt DP1 Battery Pack	11405	1	\$60.00
SmallHD Batt DP1 Battery Pack	11406	1	\$60.00
SmallHD Batt DP1 Battery Pack	11408	1	\$60.00
HDMI Splitter Jag 35 1x2 HDMI Splitter	11506	1	
Monitor Arm Zacuto Monitor Arm	11439	1	\$359.10
Case, Z-DSLR Zacuto DSLR Camera Rig Kit	11370	1	\$125.00
MiniBase Plate Zacuto Base w/ (2) 12" 15mm Rods	11348	1	\$450.00
Z-SP1 Zacuto Shoulder Pad w/ (2) 7" 15mm Rod	11368	1	\$238.00
Manfrotto 394 Low profile quick release plate.	11346	1	\$50.00
Z-Spacer Zacuto Spacer Mount - DSLR - 1/4"	11367	1	\$130.00
Z-Focus Zacuto F Focus w/ Gear & Ring - 15mm	11347	1	\$1,055.00
Z-Lite Zacuto Couter Balance Weight - 15mm	11352	1	\$176.00
Case, 7D Cam Canon 7D Camera Body Kit	11353	1	\$65.00
Canon 7D EOS 7D DSLR w/ 28-135mm Zoom Lens	11350	1	\$1,800.00
Z-Finder Zacuto Eyepiece for DSLR LCD Screen	11349	1	\$376.00
Case, 7D Acc Canon 7D Cam Accessories Kit	11366	1	\$480.00
Canon 7D BC Battery Charger for the Canon 7D	11364	1	\$55.00
Case, CF 16GB 16GB Sandisk Compact Flash Card Kit	11448	1	\$530.00
Hoodman, CF 80 Raw CF Reader, Firewire 800/400	11486	1	
Case, 5D Cam	11517	1	
Canon 5D Mk II EOS 5D MKII DSLR w/24-104mm Zoom Lens	11518	1	
Hoodman, CF 80 Raw CF Reader, Firewire 800/400	11485	1	
Case, CF 16GB 16GB Sandisk Compact Flash Card Kit	11447	1	\$530.00
RP Nikkor Prime	11532	1	
Novoflex EOS EOS to Nikon lens mount adpter w/ Cap	11384	1	\$275.00
Cartoni F100 Cartoni F100 Focus DV Fluid Head	11369	1	\$850.00
Cartoni A302 A/B Ultra-Light Alumin Tripod w/ Bag	12419	1	\$560.00
Libec Libec Tripod w/ Base Plate & Soft Case	12171	1	\$600.00
High Hat, 100mm 100mm Ball High Hat	12263	1	
32" Vizio TV	11574	1	

Total Replacement Cost of Equipment:

\$10,031.10

Case, Monitor

Disclaimer: By signing this form, student acknowledges that they have read the current UCF Film Student Handbook and agree to all equipment check-out policies. All prices are subject to change, including those not listed.

 6/30/2010
Student Signature Date

 6/30/2010
Equipment Room Staff Date

Reservation printed 6/30/2010 3:13 pm

Reservation made on 6/30/2010 2:46 pm by Jon Perez

Reservation revised on 6/30/2010 3:07 pm by Jon Perez

Alexander Bowser [ID 171]

has a reservation from... Friday, 7/2/2010 12:00 PM

to... Friday, 8/13/2010 1:00 PM

for Project... GRAD- Bad Pixels [ID 483]

Reserved Equipment / Facilities...

Item	Tag #	Quan	Replacement
Firewire 800Hub Kramer Tools Firewire 800 Hub	11573	1	
iMac 27" iMac core i7 27"	11497	1	

Total Replacement Cost of Equipment:

PLUS: (3) Firewire 6 to 9 pin cables; (3) Firewire 6 to 6 pin cables; (1) Firewire 6 to 9 pin converter

Two Steinbecks
Oscilloscope

Disclaimer: By signing this form, student acknowledges that they have read the current UCF Film Student Handbook and agree to all equipment check-out policies. All prices are subject to change, including those not listed.

Student Signature

Date

Equipment Room Staff

Date

Reservation printed 7/2/2010 11:51 am

Reservation made on 7/2/2010 11:33 am by Kaysee Jay

Reservation revised on 7/2/2010 11:48 am by Kaysee Jay

Alexander Bowser [ID 171]

has a reservation from... Thursday, 7/8/2010 4:30 PM

to... Monday, 7/26/2010 4:30 PM

for Project... GRAD- Bad Pixels [ID 483]

Reserved Equipment / Facilities...

Item	Tag #	Quan	Replacement
Doorway Dolly Doorway Dolly Chasis		1	\$2,500.00
Dolly, Push Bar		1	\$300.00
Dolly Track Str Dolly Track Straight		2	\$600.00
Button Wheels Hot Button Doorway Dolly Track Wheels	12445	1	\$800.00

Total Replacement Cost of Equipment:

\$4,200.00

Dolly Package

+ (1) 4' Level
 (+) (1) half crate cribbing

Disclaimer: By signing this form, student acknowledges that they have read the current UCF Film Student Handbook and agree to all equipment check-out policies. All prices are subject to change, including those not listed.

 7/8/10
 Student Signature Date

 7/8/10
 Equipment Room Staff Date

Reservation printed 7/8/2010 9:56 am

Reservation made on 7/2/2010 4:38 pm by Jon Perez

Reservation revised on 7/8/2010 9:55 am by Jon Bowen

Alexander Bowser [ID 171]has a reservation from... **Friday, 7/2/2010 4:30 PM**to... **Monday, 7/26/2010 4:30 PM**for Project... **GRAD- Bad Pixels [ID 483]****Reserved Equipment / Facilities...**

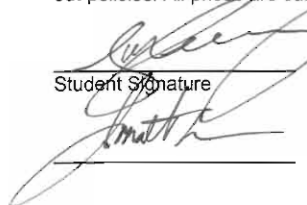
<i>Item</i>	<i>Tag #</i>	<i>Quan</i>	<i>Replacement</i>
Rec, H4n Zoom Memory Rec; See Kit Inventory	12486	1	\$299.00
Case, Handy Rec Pelican Case 1200, Black for H4 or H4n	12490	1	\$50.00
Rec, H4n Zoom Memory Rec; See Kit Inventory	12487	1	\$299.00
Case, Handy Rec Pelican Case 1200, Black for H4 or H4n	12493	1	\$50.00
Mic, EW100 Sennheiser EW100 Wireless Lavalier Kit	12047	1	\$625.00
Boom Pole Boom Pole	12082	1	\$360.00
Boom Pole Boom Pole	12092	1	\$360.00
Mixer, MXB1002 Eurorack 10 Ch. Mixer w/ Pwr Supply	11373	1	\$200.00
Case, 835B AT 835B Shotgun Kit	11358	1	\$65.00
Shtgn, AT 835b Audio-Technica AT 835b Shotgun Mic	12010	1	\$250.00
Wind, Softie Wind Sock for AT835b Shotgun Mic	12497	1	\$175.00
Headphone, Sony	11510	1	
Case, MKH70 Kit Pelican Hard Case for MKH 70 Kit	12255	1	
Wind, Zepp Rycote Zeppelin Windjammer+Enclosure	11297	1	\$649.00
Shtgn, MKH-70 Sennheiser MKH-70 Supercardioid Shotgun	12025	1	\$2,000.00
Cases, Misc. Pelican Case	12256	1	\$120.00
XLR, 10ft XLR Cable (M) to (F)	11556	1	\$15.00
XLR, 10ft XLR Cable (M) to (F)	11555	1	\$15.00
XLR, 10ft XLR Cable (M) to (F)	11558	1	\$15.00
XLR, 35ft XLR Cable (M) to (F)	11565	1	\$20.00
XLR, 25ft XLR Cable (M) to (F)	11540	1	\$25.00
XLR, 25ft XLR Cable (M) to (F)	11545	1	\$25.00
XLR, 25ft XLR Cable (M) to (F)	11542	1	\$25.00
1/4" TRS, 35ft Quarter-inch TRS Male to Male	11333	1	\$35.00
1/4" TRS, 35ft Quarter-inch TRS Male to Male	11332	1	\$35.00

Total Replacement Cost of Equipment:

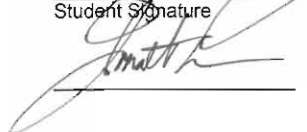
\$5,712.00

Rec, H4n

Disclaimer: By signing this form, student acknowledges that they have read the current UCF Film Student Handbook and agree to all equipment check-out policies. All prices are subject to change, including those not listed.



 Student Signature _____ Date 7/2/10



 _____ Date 7/2/10